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THE SCIENCE OF MUSIC READING

A TEXTBOOK FOR TEACHERS OF PUBLIC SCHOOLS AND NORMAL TRAINING SCHOOLS

BY

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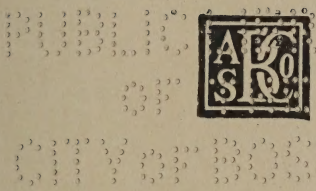

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DEDICATION

THIS WORK IS BORN OF A DESIRE TO PLACE MUSIC READING ON A MORE CONSTRUCTIVE BASIS, AND TO GIVE TO CHILDREN A MORE DEFINITE KNOWLEDGE OF THE UNIVERSAL LANGUAGE OF MUSIC. IN GRATEFUL ACKNOWLEDGMENT OF THE HAPPY MOMENTS SPENT WITH THE CHILDREN AS THESE IDEAS TOOK SHAPE, AND IN RECOGNITION OF THEIR NEED MUSICALLY THIS WORK IS DEDICATED TO THE TEACHERS OF CHILDREN EVERYWHERE

PREFACE

To those desiring to get beneath the surface of thought there is discerned in what we call education a sure basis upon which we build. When we apply this to an individual subject, we are resting our work upon the principles governing our subject. It seems as necessary to do this in the educational world as in the world where the material of brick and stone is used.

The tendency of modern music methods has seemed to lead away from fundamental work and to present everything in music as a song. This is no doubt due to the fact that previous so-called technical work has been presented in a desultory and unmusical manner. What we need is not to omit technical work, but to bring the spirit of song into that work. In this way we will be truly presenting everything musical through the idea of song.

In the work which follows, that which is called technical is presented in what we are pleased to call a musical language, which in its expression exemplifies the principles of music and presents the musical vocabulary step by step.

There is nothing new in the fact that our musical language is one of tone, interval and rhythm, but the idea of progression and continuity has not before been recognized, nor have we applied the process of reading to music as intelligently as we have to the reading of English.

A child is taught his mother tongue at home. He learns it through imitation. We are not required to teach him the oral expression of English. We do endeavor to enlarge his vocabulary, and to teach him to write and read the language.

When children come to school they do not have the singing vocabulary. They may have a singing knowledge of songs. This corresponds to their stories in English. So it is obvious, if we are to open music as an intelligent expression, we must

present the oral and written language of tone, interval and rhythm.

The love of beautiful tone, expressed in vocabulary and song, corresponds to the love for quality of thought in the intelligent expression of English. The activity of expression is obvious and differs only in the regularity of the musical measure. In the written expression, words represent oral English; notes represent tone. Both word and tone values vary in length. While the English words follow a straight line, tones are represented in lines up and down in recognition of intervals. English words are arranged in sentences, notes, in well balanced phrases. Thus we might continue our comparison in the application of the reading process to music.

The presentation of what is called technique in a musical manner, we will find does not give a child a dislike for music but cultivates a love for music. With proper technical work, we are able to sing more songs and to sing them more intelligently, and eventually we open for the comprehension and perusal of the child the whole library of song.

There is also a tendency to place the teaching of music in the hands of a few to the exclusion of the many. While as a matter of individual choice, or for convenience in organization, or to furnish music for a special occasion, this may be done, it should not be necessary.

Teachers have, in many instances, evaded the subject, feeling that there was some mystery about it. There is no mystery in music. That which has seemed to hang over it as a cloud is, like the superstition and ignorance of the middle ages, cleared away by the light of intelligence. Teachers do not need to specialize to use their voice in teaching singing any more than they do in teaching English. When this is recognized and we have individual expression in music as in English from the primary grades through the system it will be proved true.

As previously stated, this work is born of a desire to place music reading on a more constructive basis. In order to do this we must deal primarily and wholely with ideas of construction, not with material. The field of material is easily within

the reach of all. Our desire is that the subject may be made so intelligible that all may understand, and thus be guided in the selection, use, and presentation of material.

We have in our presentation of the question omitted the system of numbers, which has compelled the child to think double, and have used only the syllable names—"Do-re-mi-fa-sol-la-ti-do."

Music, like every pure science, rests absolutely upon a numerical basis, but the use of numbers in music reading seems to obscure rather than to clarify our reading.

This work is also a radical departure from the common presentation of public school music, in the light in which the scale is presented.

There has been much alphabetical scale work. A number of years ago teachers of English began with the alphabet. Teachers with an English primer in one hand and a pencil in the other pointed up and down the alphabet, the student repeating after him the letters from A to Z.

We have witnessed quite a change in this method of presenting English, but, we are, in many instances, doing practically alphabetical work in music reading, or we are not teaching reading at all.

In the presentation of the scale progressions as a whole, we have broken away entirely from the alphabetical method, and have presented music as an expression, rather than as a scale. The order of these progressions establishes the step succession, and the relation of intervals.

Much is said these days about teaching children appreciation of music. True appreciation comes of knowledge. Knowledge is born of experience. Experience in singing cannot be gained except through individual effort in singing.

Our victrolas and graphaphones have their place in presenting repertoires of songs, not otherwise available to public school children. In so far as these arouse interest in the production of beautiful tone and in the acquiring of a musical literature, they are truly a benefit. They are certainly an excellent illustration of the principle of tone production.

We read in the signs of the times that we will some day be classed as a musical people. Our real right to this distinction will primarily depend upon our individual achievenemt of the language.

This is a day when we are witnessing the breaking up of aristocracy, and as we look into the future, we can see a truer democracy, manifest not alone in one government, which rests upon Principle universally recognized, but manifest in the recognition of Principle in everything which is taught.

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THE SCIENCE OF MUSIC READING

CHAPTER I

PRINCIPLES

Tone. — My first discovery was this: that tone is the center of all singing work. That as soon as children heard and were able to produce quality of tone, they were happy in expressing musically, and their interest in singing increased. This reveals the fact that the love of beauty is really the principle underlying tone.

Measure. — Measure is fundamental. It is the regular throbbing, pulsing, bounding activity which carries us along. It is the life of music. All measure moves either in twos or threes, or in some division of twos or threes.

Rhythm. — Closely allied to measure is rhythm. It is really the arrangement of tone. It fills the measure.

Intervals. — Intervals are distances or steps of measurement which form our ascending and descending progression.

Melody. — Melody is borne along by the measure; it is varied by the rhythm; it includes compass. That is, it rises and falls through an ascending and descending scale of intervals.

Balance. — Every well written melody possesses balance of measure, balance of phrasing, and balance of tone in upward and downward progressions. In training children musically, our expressions must have the same idea of balance that we recognize in the complete statement in teaching English.

Song. — Song clothes melody with words; words which many times express the beauty, activity and joy of true melody.

Summary. — To summarize: Our musical work with children must recognize beauty of tone, measure, rhythm, intervals, melody, musical balance and song; for we train musically only by presenting that which is musical.

CHAPTER II

THE SINGING LANGUAGE

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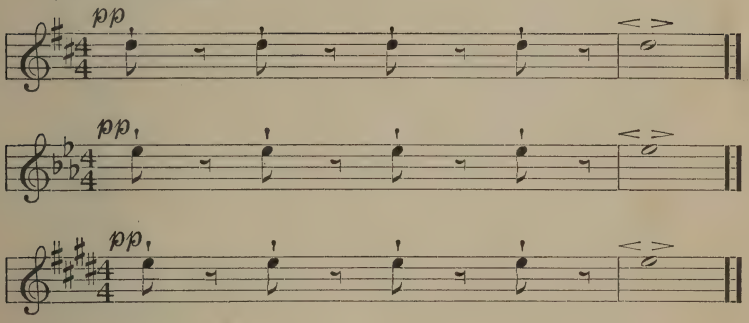
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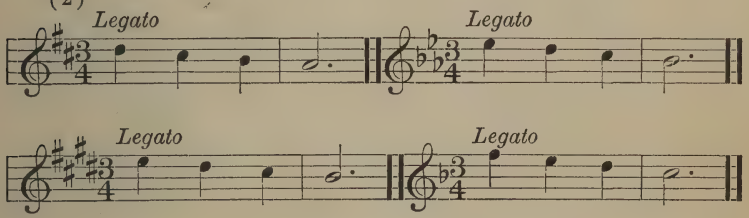

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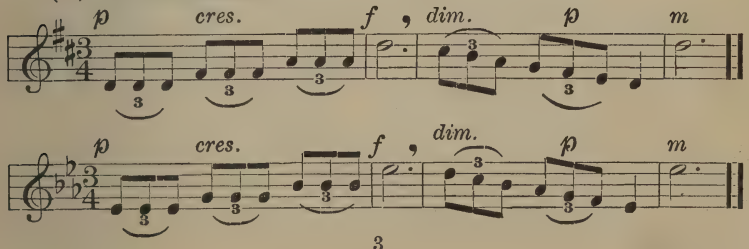
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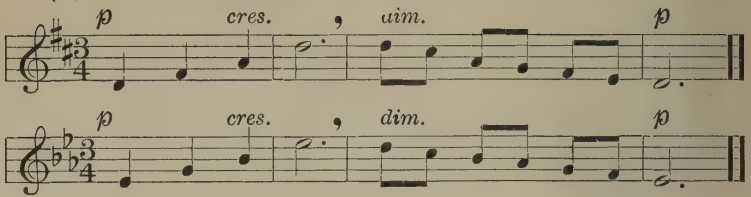

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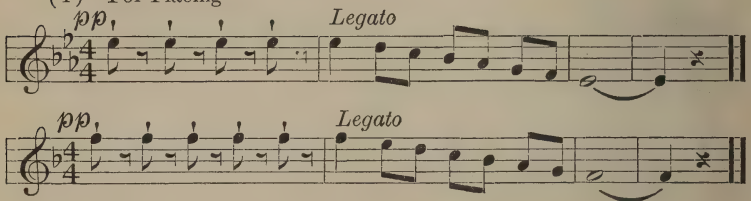
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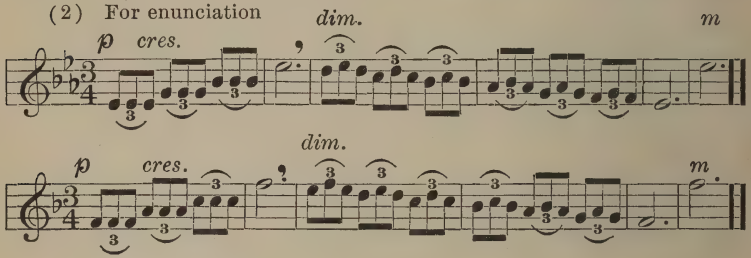
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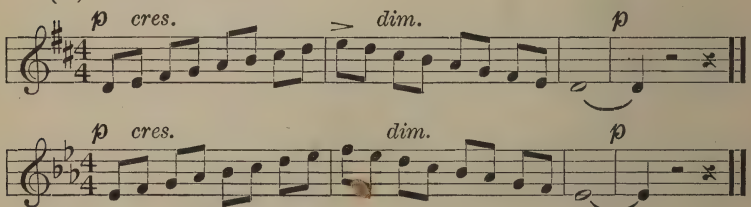
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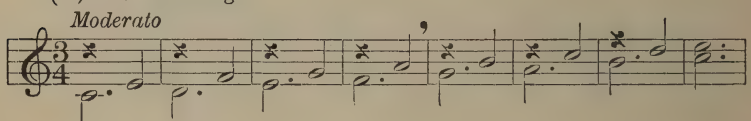

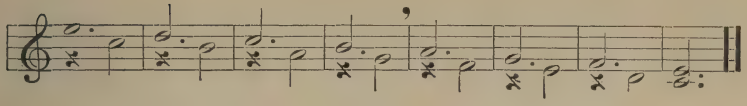

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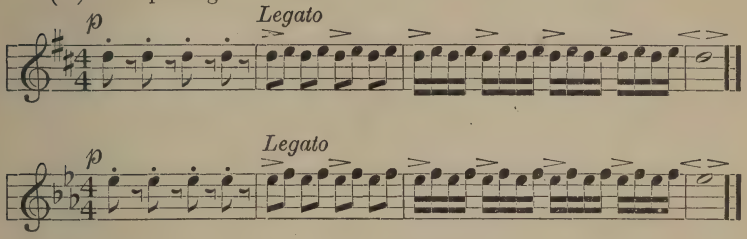
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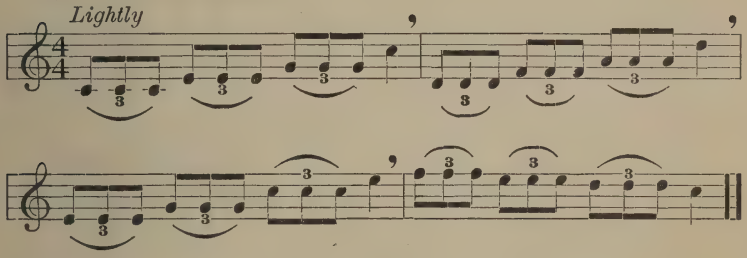
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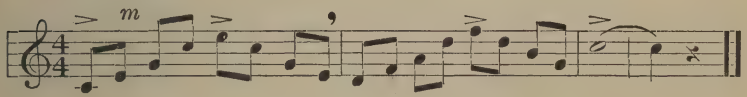

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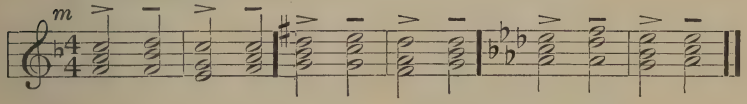
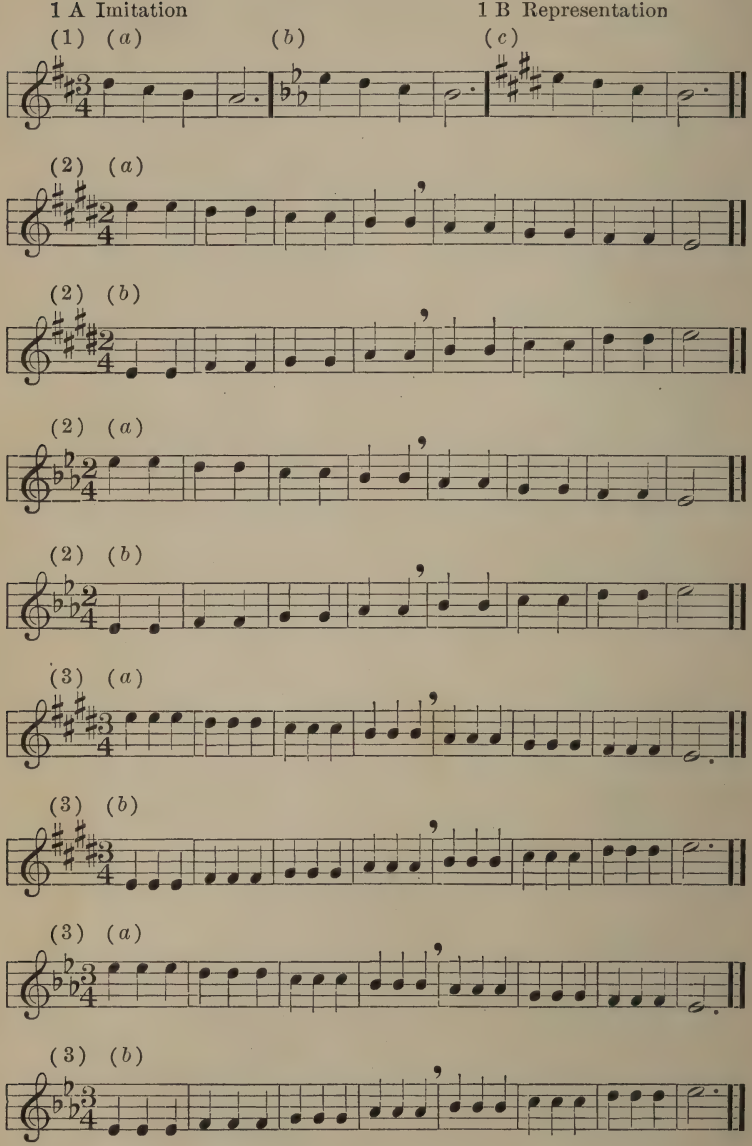


3rd and 4th voices double.

Note — All these drills may be sung with neutral syllables and scale syllables, giving particular attention to vowel colors.

SCALE PROGRESSIONS 1 A AND 1 B



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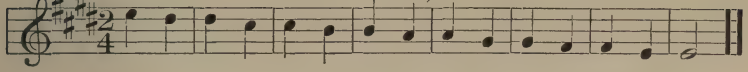

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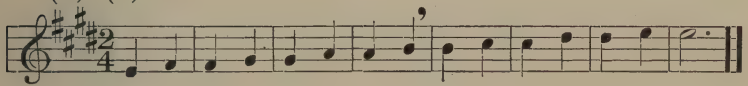
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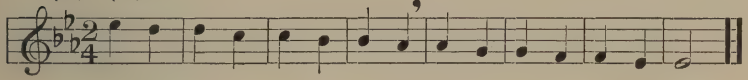

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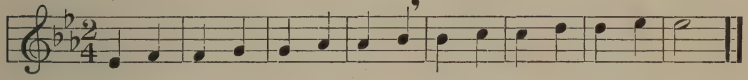

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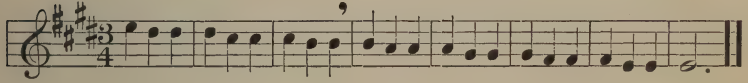

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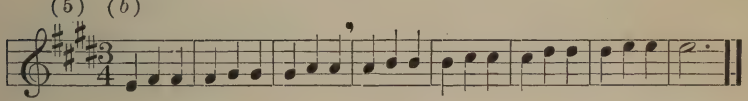

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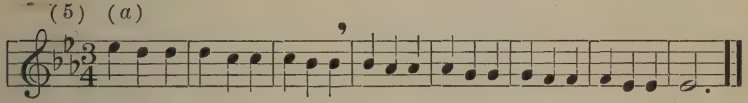

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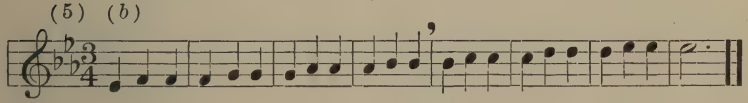

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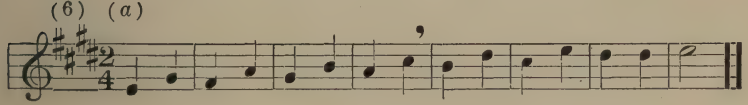

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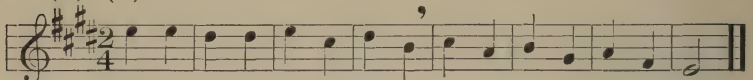

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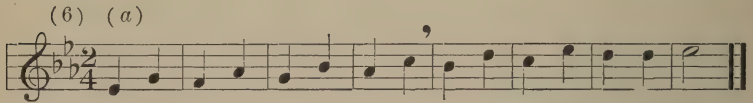

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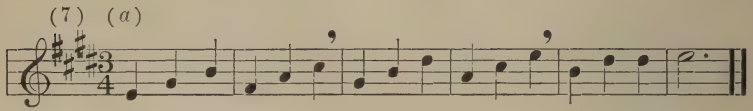

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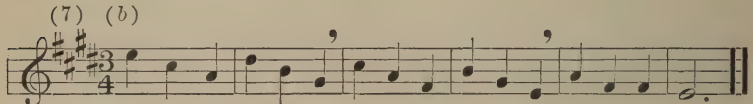

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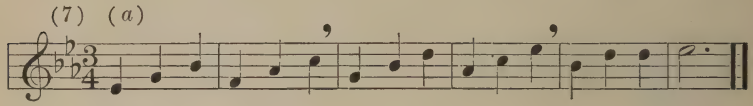

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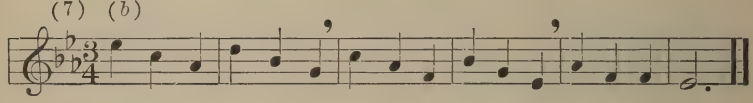

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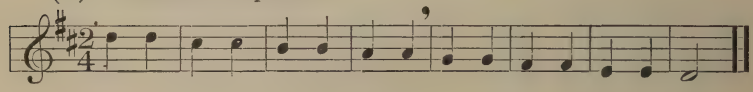

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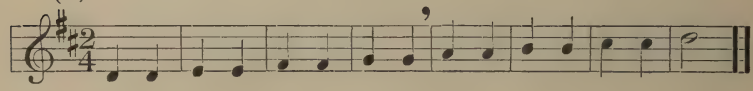
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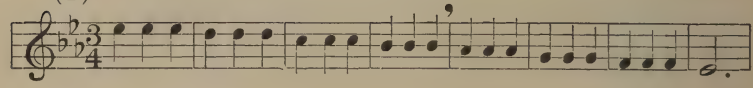

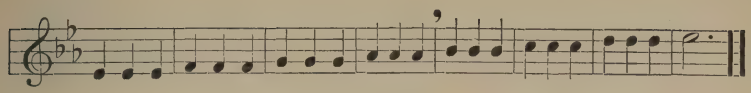

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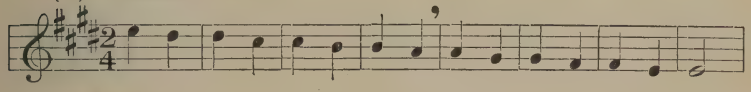
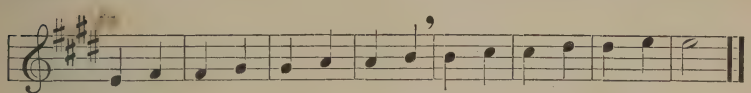

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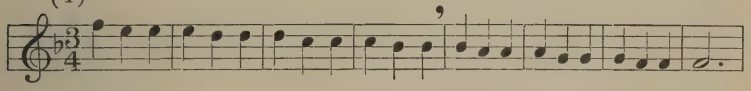

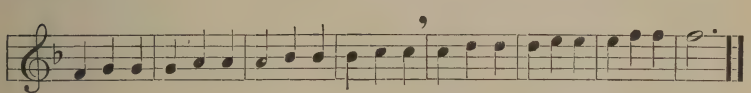

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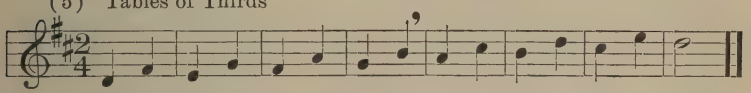

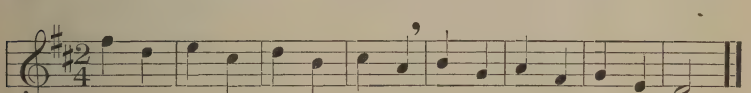

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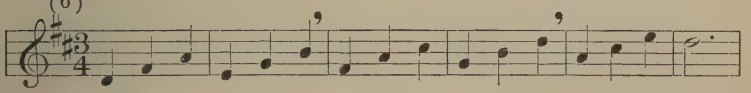
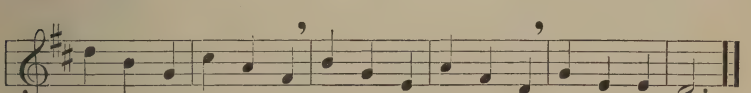
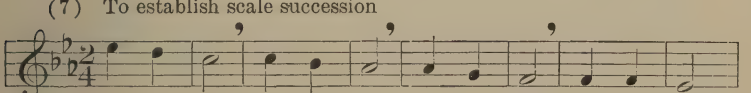
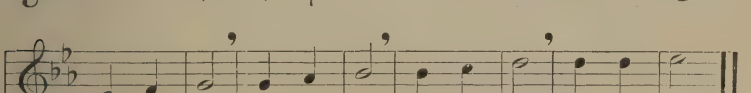


(7) To establish scale succession





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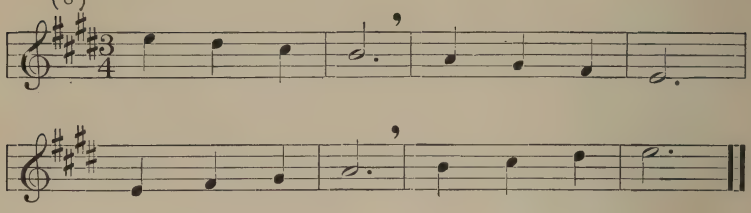
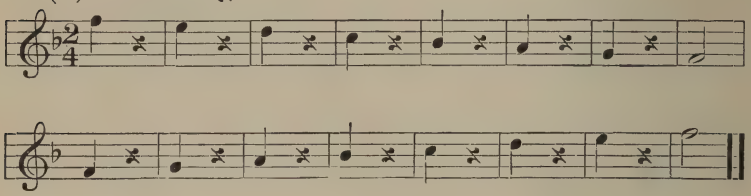
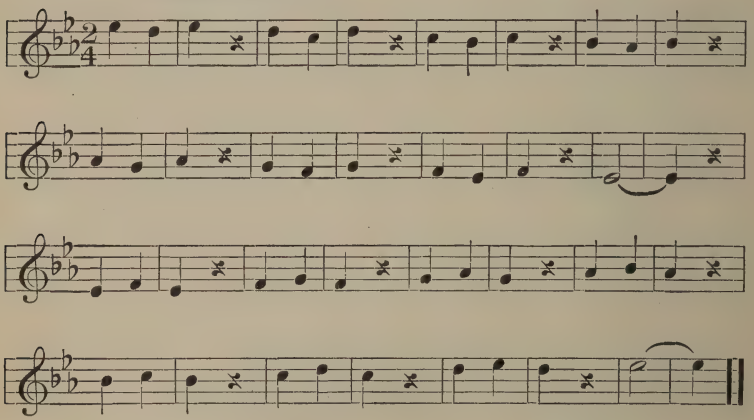


(9) To establish



(10) To establish scale turn



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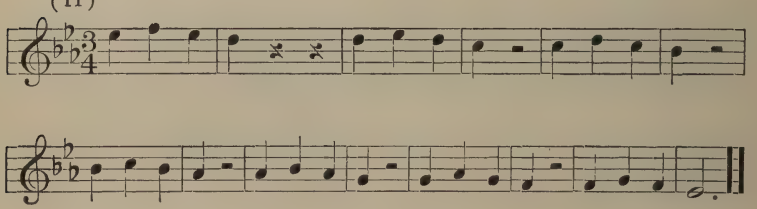
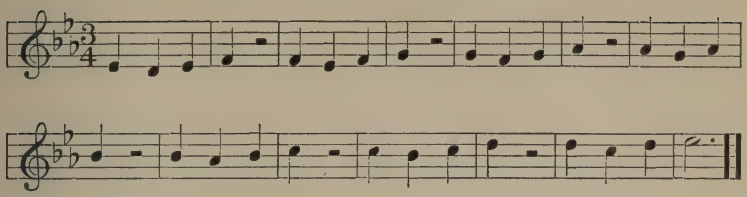
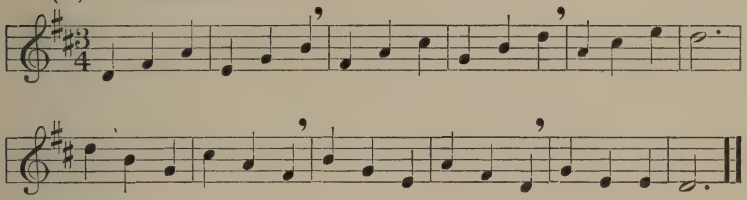


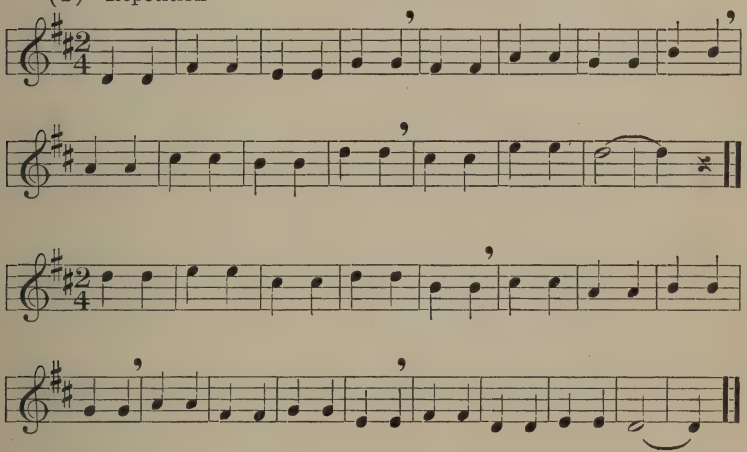


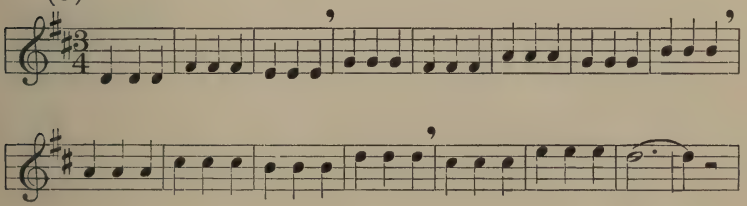
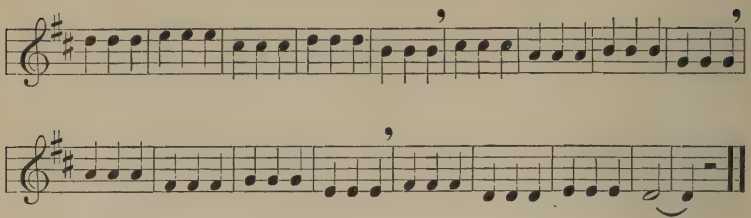
2 B

(1) To Establish Thirds

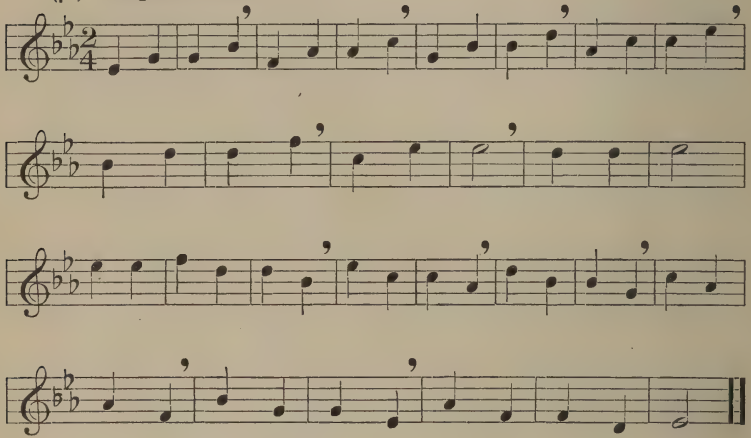


(2) Repetition



(3)



(4) Stepwise Thirds



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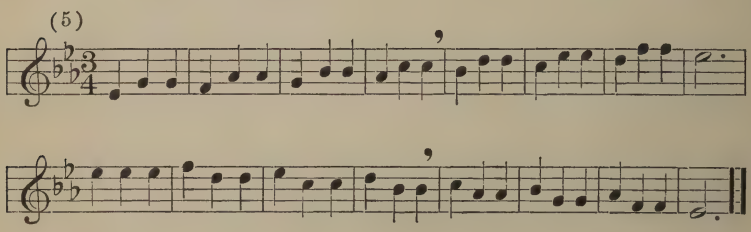
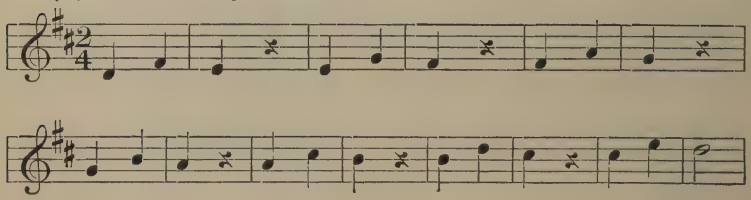
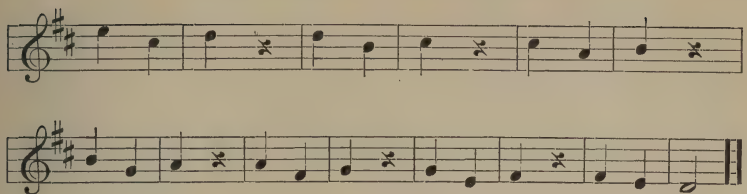


(6) Further study of scale turn





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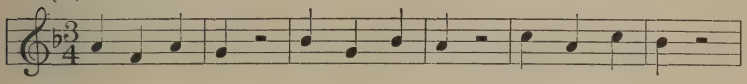
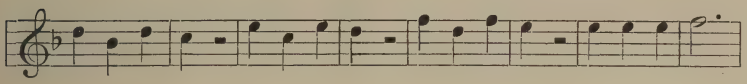
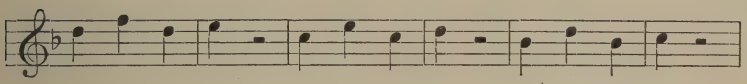
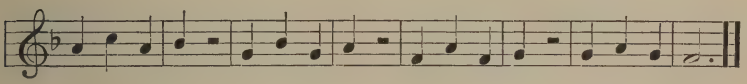
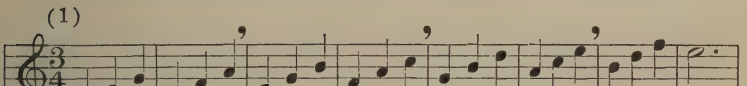
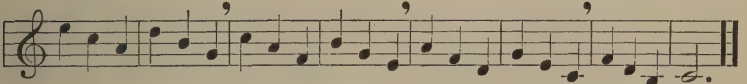
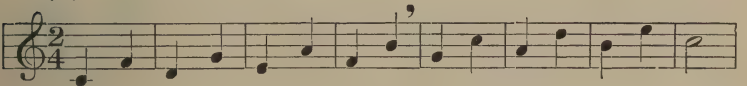


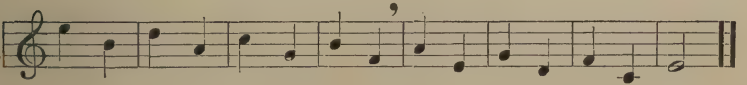


3 A, FUNDAMENTAL GROUPINGS OF THIRDS

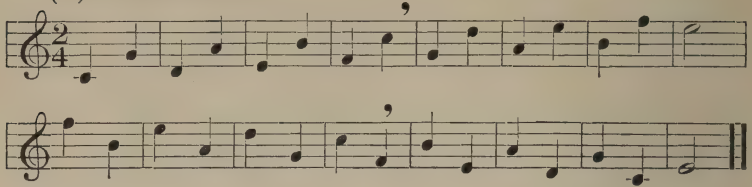
(1)



(2) Table of Fourths

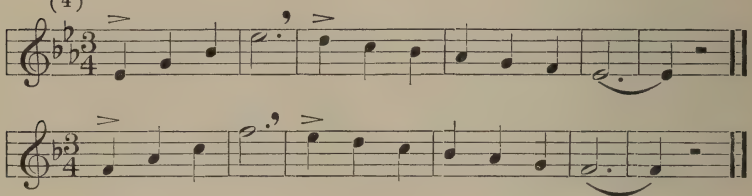




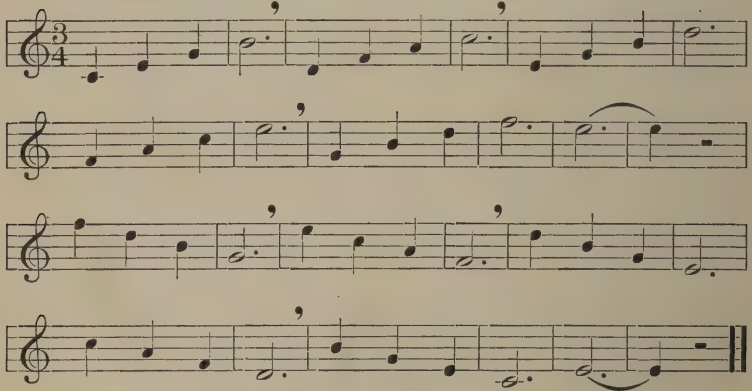
(3) Table of Fifths



(4)



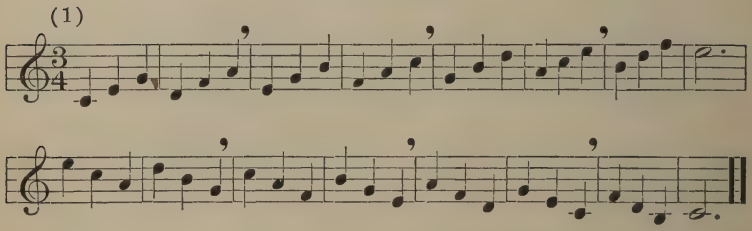
(5) Sevenths as the fourth in a group of thirds



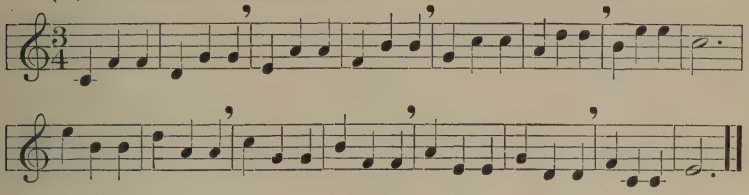
Note—Seconds should be reviewed in 2 B and each succeeding grade.

3 B, REVIEW

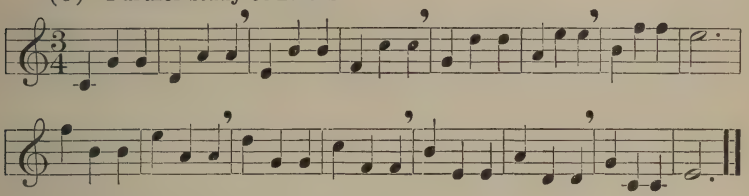
(1)



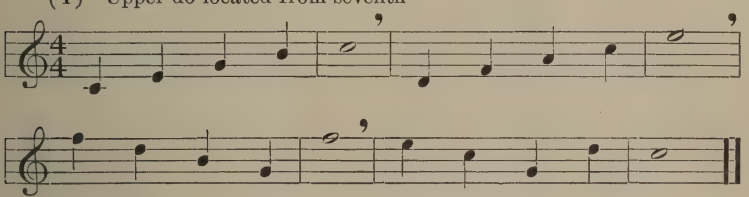
(2) Further study of Fourths



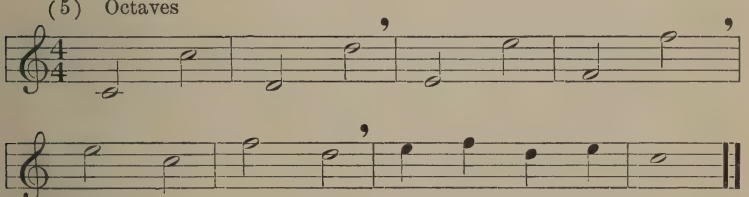
(3) Further study of Fifths



(4) Upper do located from seventh

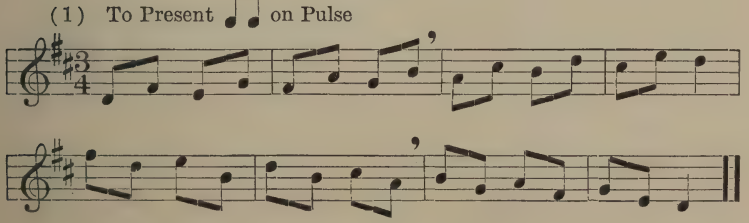


(5) Octaves

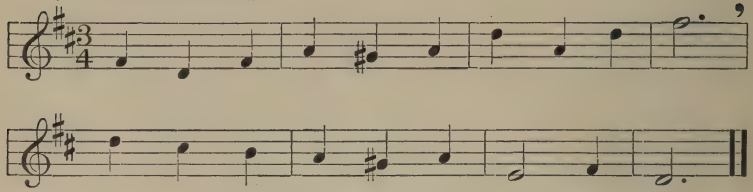


4 A

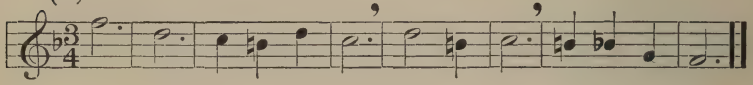
(1) To Present ♫ on Pulse



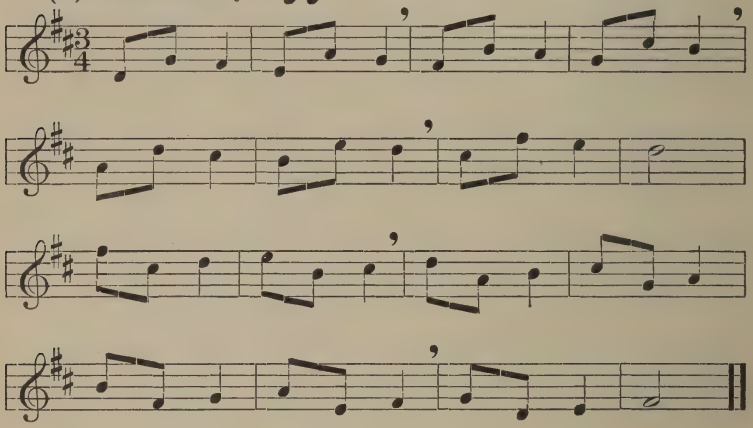
(2) To Introduce ♯4



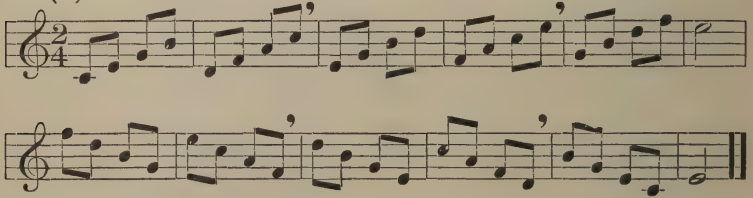
(3)



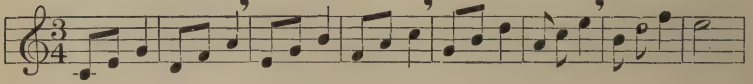
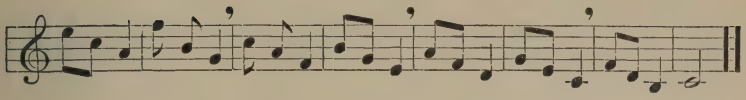
(4) Further Study of ♫



(5)

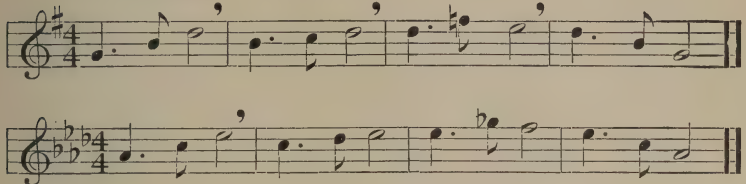


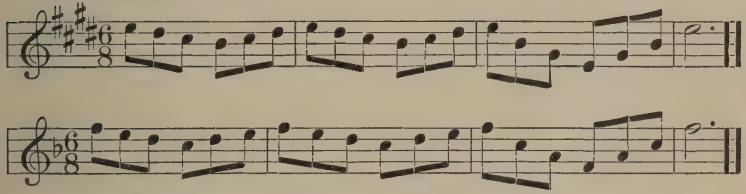
REVIEW

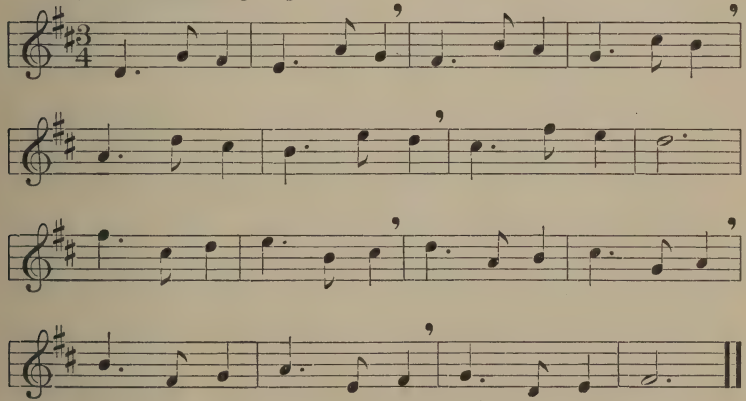


4 B

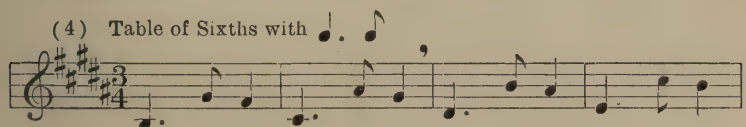
(1) To present ♩. ♪ and ♭7

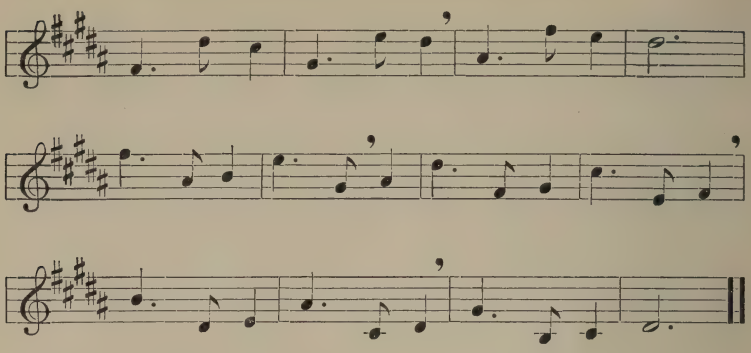


(2) Six-part measure

(3) Fourths and ♩. ♪

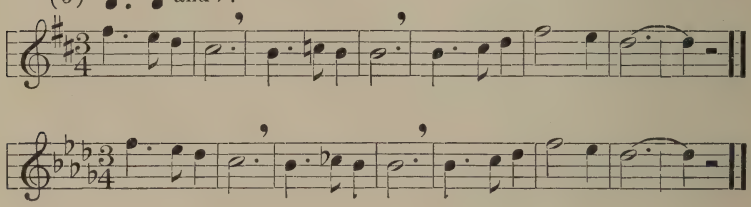


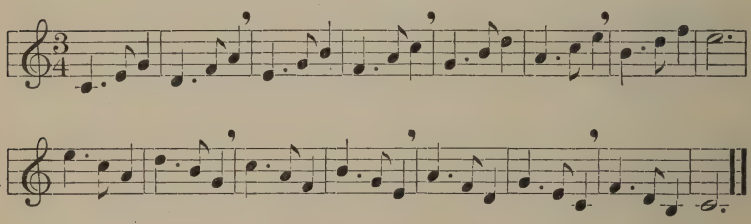
(4) Table of Sixths with ♩. ♪

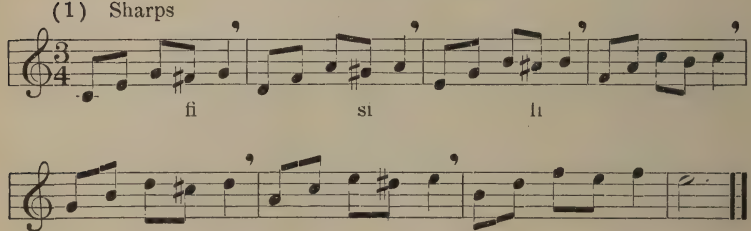


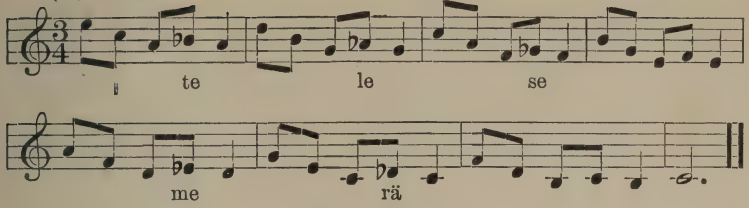


(5) ♩. ♪ and ♭7



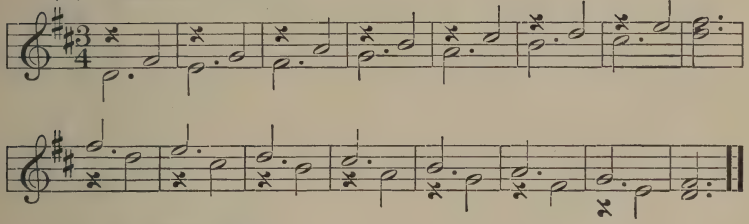
REVIEW

5 A, CHROMATICS

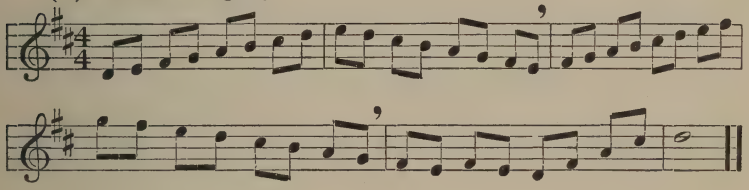
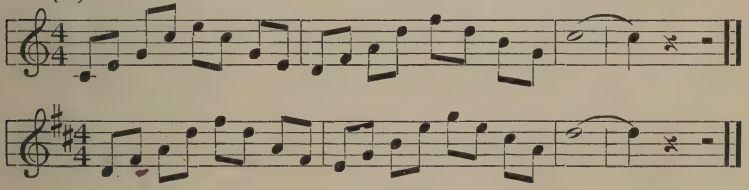
(1) Sharps

(2) Flats

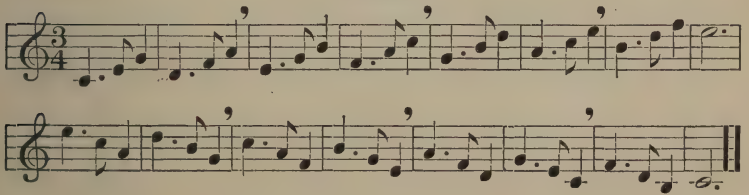


Two Voices

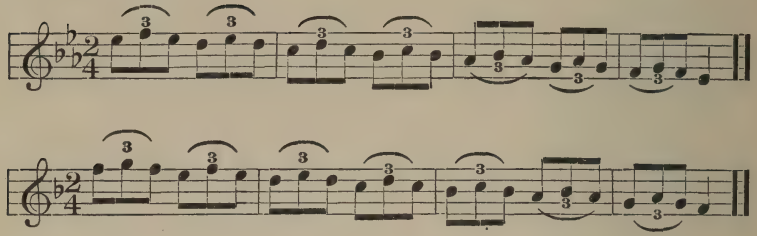
(3) Blending of Thirds

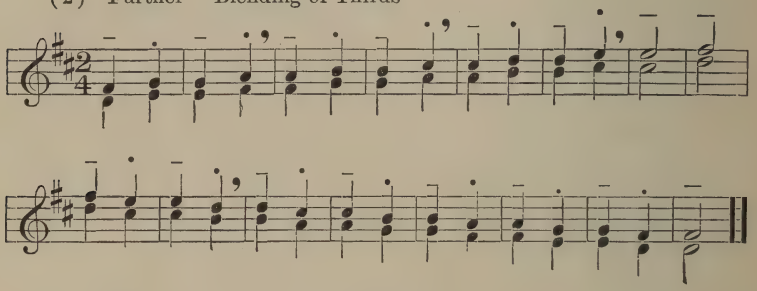


(4) For Scale Agility

(5)

REVIEW

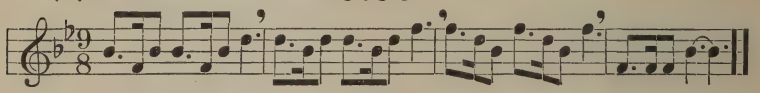


5 B, NEW RHYTHMS

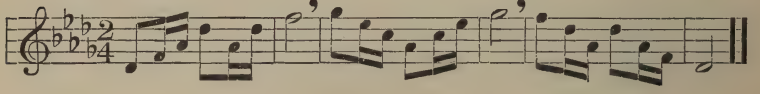
(1) Triplets

(2) Further — Blending of Thirds



(3) Nine-part Measure and



(4)



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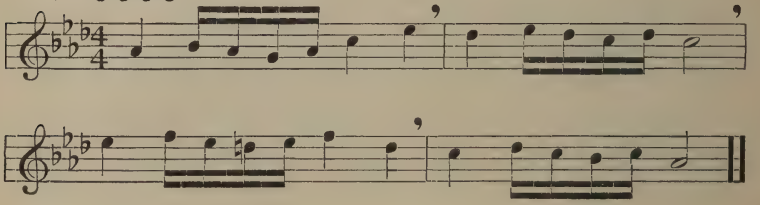
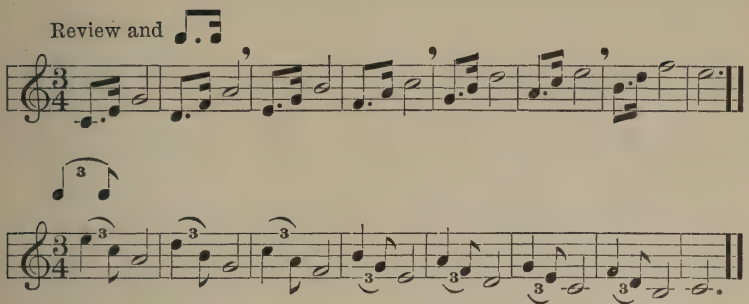


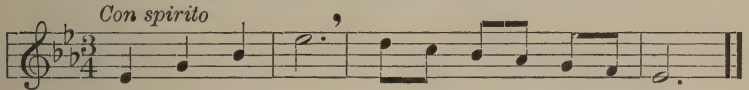
Review and

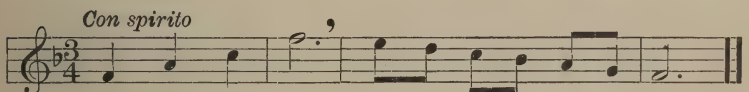


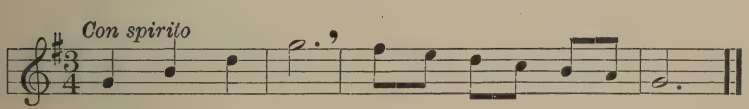
6 A

(1) For Increase of Range and more Perfect Production

Con spirito

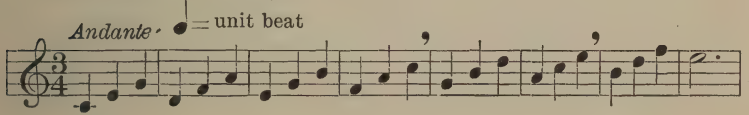


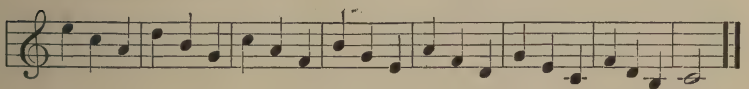
Con spirito

Con spirito



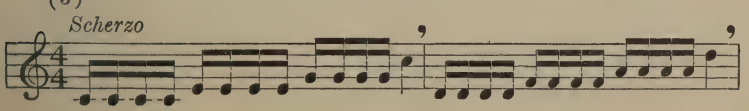
(2) Review of Measure and Rhythm

Andante ♩ = unit beat

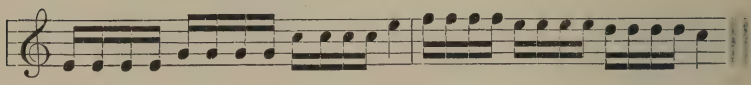


Also ♫ 𝅗𝅥, *cantabile;* ♩. ♪𝅗𝅥, *con grazio,* ♫. 𝅗𝅥, *con brio.*

(3)

Scherzo

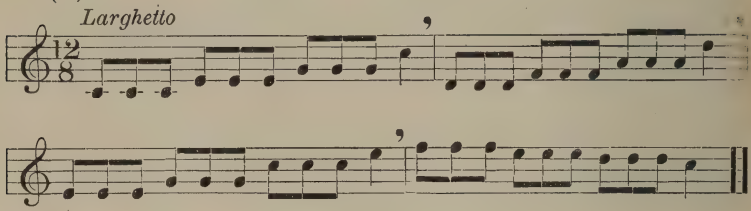


Also , *leggiero*; , and , *allegro*.

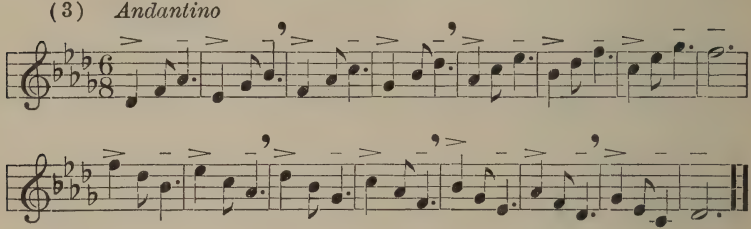


(3)

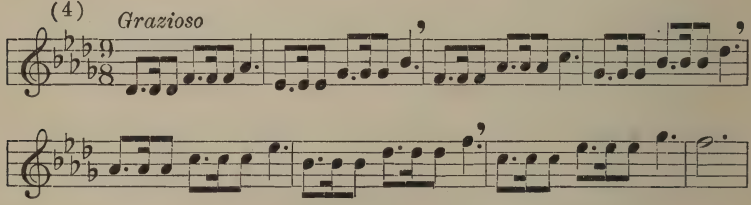
Larghetto



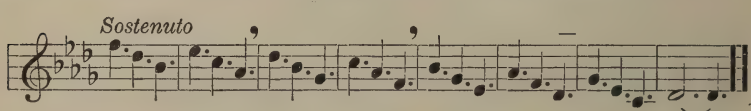
(3) *Andantino*



(4) *Grazioso*

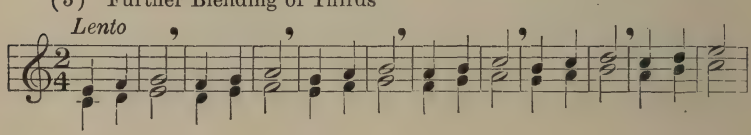


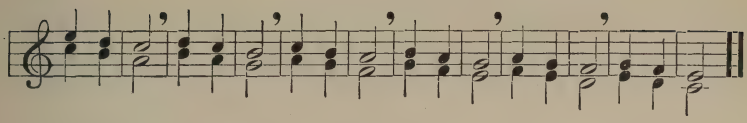
Sostenuto



(5) Further Blending of Thirds

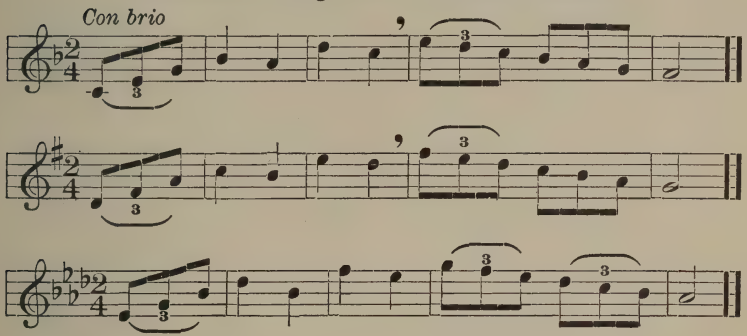
Lento



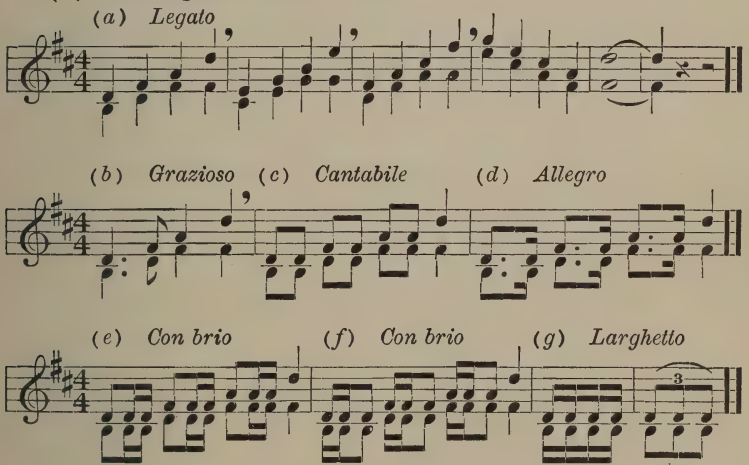


6 B

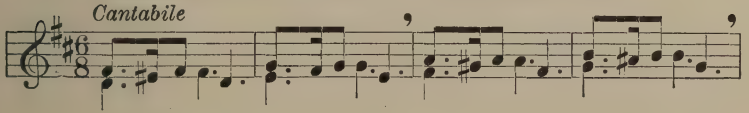
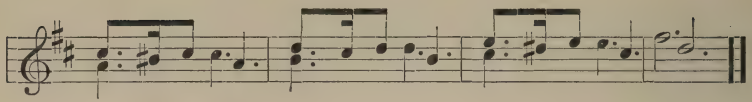
For Increase of Range and more Perfect Production

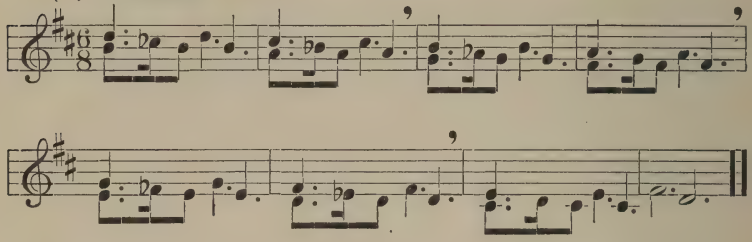


(2) Blending of Thirds and Sixths

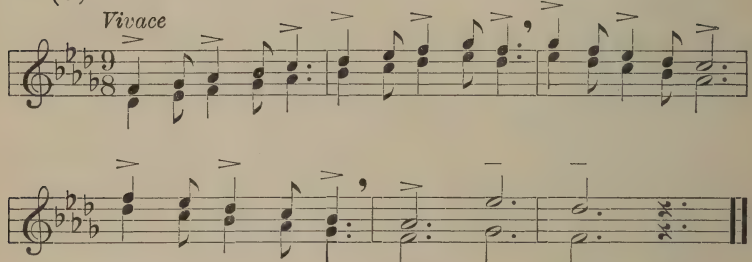


(3) Blending of Thirds with ♯'s and ♭'s as passing tones.



(4) *Cantabile*

(5)

Vivace

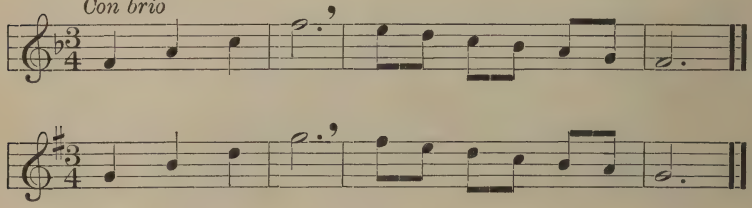


NOTE — The character of the fifth progression will be more strongly accented if measured in three long beats, rather than nine short ones.

7 A, THE MAJOR SCALE

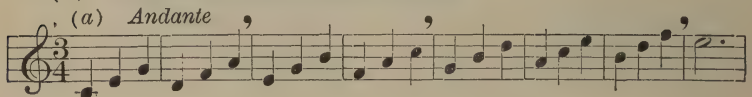
(1)

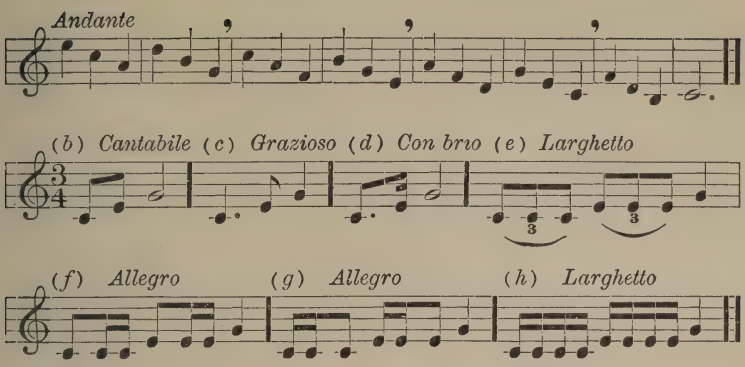
Con brio



(2) Review of tone groups and Rhythms

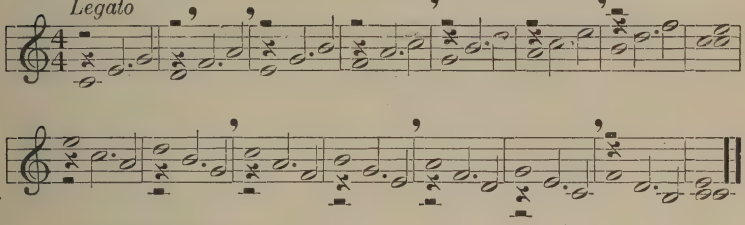
(*a*) *Andante*



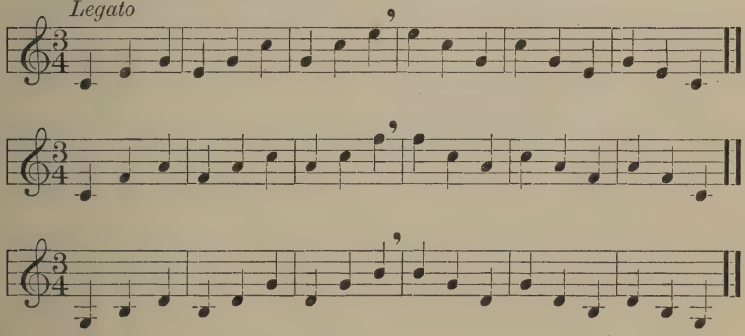


THREE VOICES

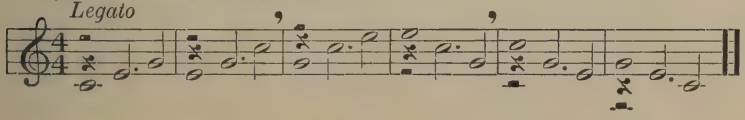
(3) Blending

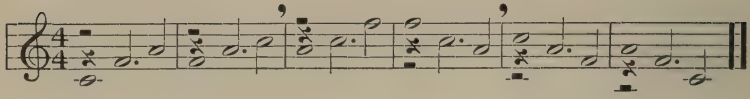


(4) Spelling of Major Triads

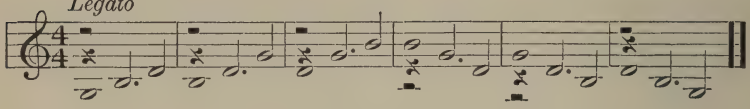


(5) Sounding of Major Triads

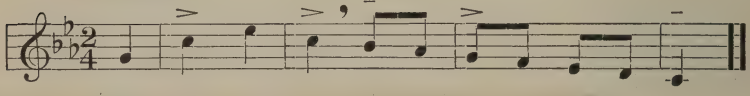
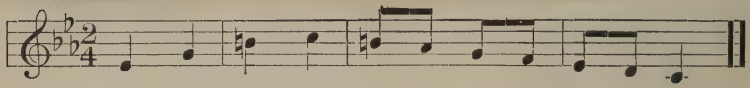


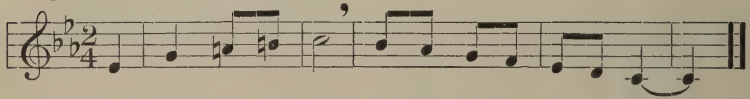


Legato

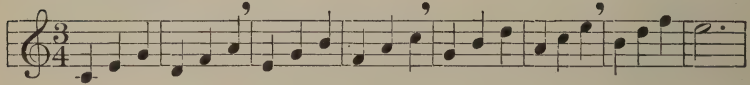
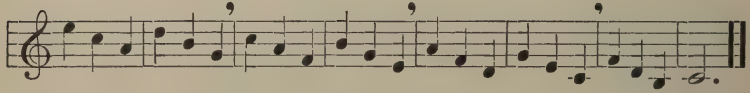


7 B, THE MINOR SCALE

(1) Natural

Melodic

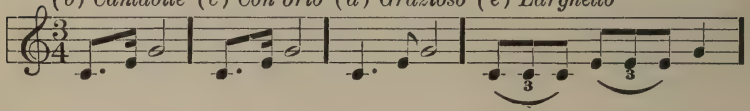
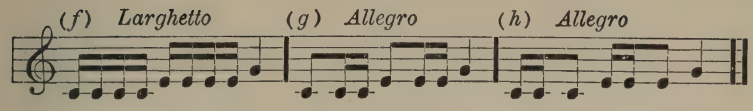


(2) Review

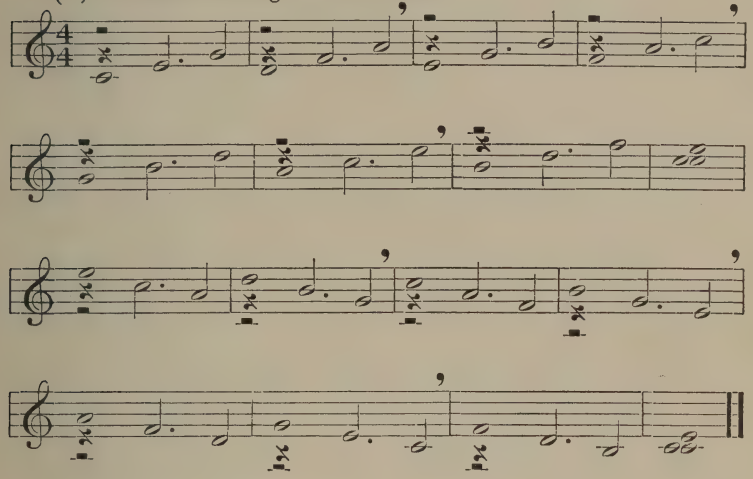
Andante



(2)

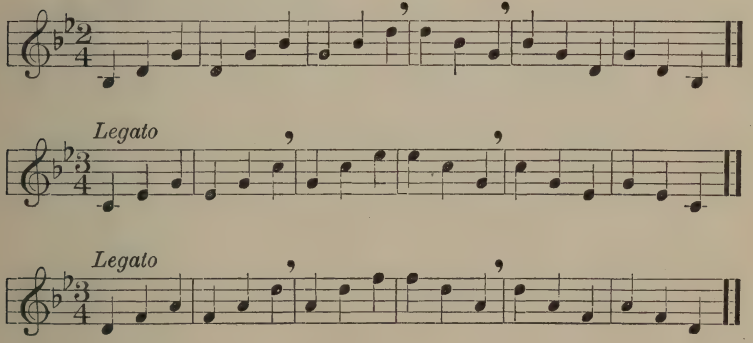
(*b*) *Cantabile* (*c*) *Con brio* (*d*) *Grazioso* (*e*) *Larghetto*



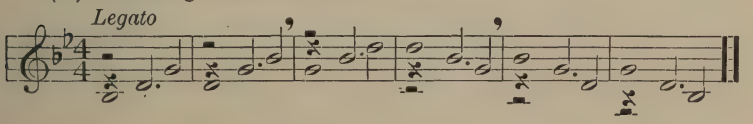
(3) Further Blending of Three Voices

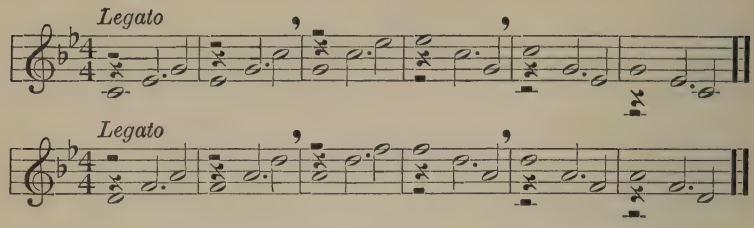


(4) Spelling of Minor Thirds



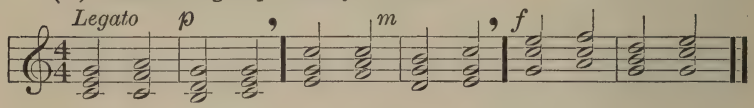
(5) Sounding of Minor Triads



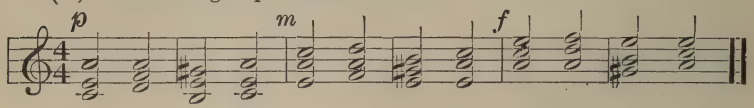


8 A, STUDY OF CHORD GROUPS

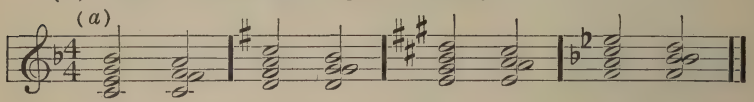
(1) Harmonic groups of Major Triads

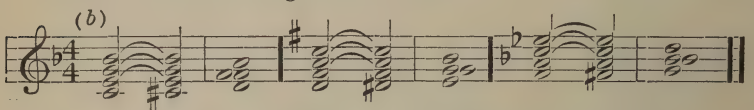


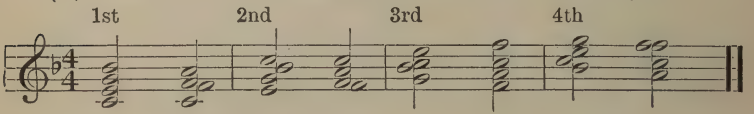
(2) Harmonic groups of Minor Triads



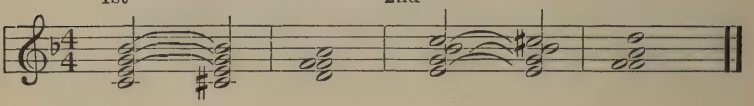
(3) Dom. 7th chord resolving to Tonic major

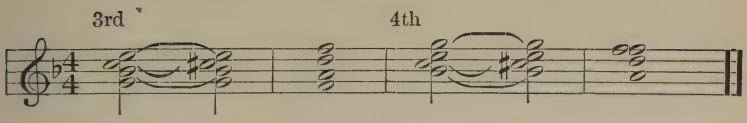


Dom. 7th chord resolving to Tonic minor

(4) Resolution of four positions of Dom. 7th to Tonic major



(5) Resolution of four positions of Dom. 7th to Tonic minor





Note — These progressions are for illustration. The chord work may be practiced as far as the range of voices permit.

8 B

REVIEW

No new work is presented in the last half of the eighth year. This is a time in the elementary school experience to summarize. The work, as studied in the grades, should be systematically reviewed. The principles governing the subject should be stated clearly, and the vocal study seen as a compact whole.

CHAPTER III

SYMBOLS

Definition. — One definition which Webster gives to symbol is "Something animate or inanimate which stands for or calls up something intellectual."

Application. — The musical language is an intelligible means of communication. To become a representation it must be connected with a written symbol, which in turn gives it interpretation or its original tongue.

Tone. — Pitch, or the fundamental of tone, is symbolized by letter names and by the vocal cords or strings of the vocal mechanism. Tone is symbolized by forms. These forms are some variation of the circle. In the human anatomy the lips and resonance cavities of the head and face are most concerned. These are directly under our control. The form of lips and mouth opening symbolizes the vowels which give the tone its color. The shape of the resonators symbolizes tone quality. Interpretation of tone is symbolized by position and action of lips, tongue, teeth and palate, or what are known as organs of speech.

Measure. — The symbol for measure is line, which is given activity in what is called the conductors beat. These movements, with their rebound, practically describe a variation of the circle. Two part, three part, and four part measure indicate respectively: two, three and four points in our circle; or they may be said to indicate direction. Six, nine and twelve part measure are the placing of minor points, or are variations in these general directions.

Rhythm. — Rhythm is symbolized by notes which indicate duration.

Intervals. — Intervals are symbolized by the lines and spaces which compose the staff, and by the word symbols: "Do-re-mi-fa-sol-la-ti-do."

Melody. — Melody is symbolized by the combination of the symbols of tone, measure, rhythm and interval.

Balance. — Balance is symbolized by the number of tones up and down, number of measures in phrases, and number of phrases in the melody.

Song. — Song is symbolized by words.

CHAPTER IV

PLAN

A music plan is a part of the complex but well ordered whole, which we call the educational system. It is the draft or "blue print," if you please.

The structure to be reared is the musical language. When our building is complete, we are able to sing, write and read the language.

The principles stated in the first chapter are the foundation of the structure; the language of the second chapter exemplifies the principles; this gives us our singing language. These principles, exemplified by the singing language, when represented by symbols, is a written language. When these symbols are given interpretation, or their original tongue, we read the language.

To put the music plan, as any plan in this system, into operation, teacher and student are required. The teacher is necessarily the one who knows, the student the one desiring to know. The teacher who knows her subject bases her knowledge upon the principles governing the subject. The student who receives knowledge really receives in proportion to his understanding of the principles presented to him. The language is truly spoken by the intelligent co-operation of teacher and student.

A good plan is one that sets forth the order of the subject. It may be adapted to meet the need of any school organization.

Order in the presentation of principles recognizes a central point from which the complete idea evolves. They cannot be divided in musical expression. Everything uttered musically contains them as a whole. There is an order, however, which allows for gradual growth upon the part of the child. This is recognized in the reiteration of the principles, gradually increasing the difficulty of expression from the primary grades through the eighth year.

This reiteration of principles is manifest in the plan in the

order of song, scale progression and reading. They are expressed as we meet the requirement of singing, writing and reading the language.

The songs designated in the plan appear as rote songs the first four years and as assembly songs the last four years. The scale progression work is the vocabulary work presented in the second chapter. The reading of the first two years is done from charts, and is the recognition of the progression previously studied. The reading from books begins in the third year and is continued through the eighth year.

The principles of music are exemplified in every song in some degree. In exercising our right of individual selection, comparison and discrimination is used as we determine how nearly each song measures up to the standard of the principles.

Cowen's snowflakes was sung by a large body of children in the primary grades. One hearing the beauty, color, simplicity and purity, which a proper rendition portrays, could never forget the song. It can be understood by the tiniest child. It is worthy of the artist.

Governed by the standard of the principles in our estimate of musical value, and in particular by the quality of thought expressed in the words which clothe our melody, we will have a good song literature, in proportion to our individual discernment.

The order of selection through the eight years allows for the gradual increase in the difficulty of expression, due to the growth of the child.

Let us look at the principles for a moment and get their ideas briefly. Love of beauty, activity, graceful variation, distance, continuity, quality of thought expressed in words, balance.

Now let us meet the need of the child by enabling him to express these qualities in song. We will find ourselves putting in our list, songs of the Creator of all things, of home, of work, of play, of the universe above, around and beneath us. Through the middle years our principles may be applied to cultivate our dawning sense of universal brotherhood, through the use of folk songs and national songs. Through selections from

oratoria and best of opera in the upper grades, we may express in an inner and deeper sense our recognition of the individuality of this brotherhood.

Where assembly singing includes a number of grades in one group, the rotation of song groups may be followed. This requires as many groups of songs as grades represented. All grades are kept active on the same group at the same time. By following this plan, the children, when through their eight years, have an excellent repertoire of songs at their command.

The plan for the first week of the seventh and eighth years allows for the classification of voices. The order concerned with this classification is indicated by the proper seating of the parts in class room and assembly room. Each part should form a solid block, the simplest arrangement being that of sopranos to the right; other parts seated in order from right to left, each part extending to the front of the room. Voices in one part should not be separated. Should the character of the assembly room alter the order of seating, the changes necessary should not interfere with the proper blending of voices.

In the presentation of these principles through song, scale progression and reading work, the teacher may ask for class or individual response. In recognition of the value of individual recitation in making the whole perfect, allowance is made in the plan for individual recitation.

The order of the student's response may be to the song, progression or reading, as a whole, or as one of a number of individuals, who in turn render the whole.

Plans are inserted here to show the repetition of the principles in their rotation of song, scale progression and reading. These plans were used in a city school where promotions are made twice a year. The order of the plan is really governed by the principles as they meet the requirement of the subject, and may be adjusted to any school organization.

These plans are followed by outlines which may be helpful as the teacher endeavors to, (1) examine her lesson order; (2) to judge the quality of work; (3) to determine whether or not her presentation is logical.

MUSIC PLANS

1 A

Abbreviations: R–Rote; P–Progression; Ind.–Individual; Rev.–Review.

WEEK

1. Simple R Song. Scale P No. 1.
2. Rev. R Song. Scale P Nos. 2 A, 3 A.
3. New R Song. Ind. Singing (Review).
4. Rev. R Songs. Scale P No. 4 A.
5. New R Song. Ind. Singing (Review).
6. Rev. R Songs. Scale P No. 5 A.
7. New R Song. Ind. Singing (Review).
8. Rev. R Songs. Scale P Nos. 2 A, B, 3 A, B.
9. New R Song. Ind. Singing (Review).
10. Rev. R Songs. Scale P No. 4 A, B.
11. New R Song. Ind. Singing (Review).
12. Rev. R Songs. Scale P No. 5 A, B.
13. New R Song. Ind. Singing (Review).
14. Rev. R Songs. Scale P No. 6 A, B.
15. New R Song. Ind. Singing (Review).
16. Rev. R Songs. Scale P No. 7 A, B.

17. } Complete Rev. of Songs and Progressions.
18. }

1 B

1. Rev. R Songs of 1 A.
2. New R Song. Rev. Scale P 1 A.
3. Rev. R Songs. Scale P No. 1.
4. New R Song. Ind. Singing (Review).[1]
5. Rev. R Songs. Scale P No. 2.
6. New R Song. Ind. Singing (Review).
7. Rev. R Songs. Scale P No. 3.
8. New R Song. Ind. Singing (Review).
9. Rev. R Songs. Scale P No. 4.

[1] This includes oral review and chart recognition.

WEEK

10. New R Song. Ind. Singing (Review).
11. Rev. R Songs. Scale P No. 5.
12. New R Song. Ind. Singing (Review).
13. Rev. R Songs. Scale P No. 6.
14. New R Song. Ind. Singing (Review).
15. Rev. R Songs. Scale P No. 7.
16. New R Song. Ind. Singing (Review).
17. } Complete Rev. of Songs and Progressions.
18. }

2 A

1. Rev. R Songs of 1 B.
2. Rev. R Songs. Scale P Nos. 1, 2.
3. New R Song. Ind. Singing.
4. Rev. R Songs. Scale P Nos. 3, 4.
5. New R Song. Ind. Singing.
6. Rev. R Songs. Scale P Nos 5, 6.
7. New R Song. Ind. Singing.
8. Rev. R Songs. Scale P No. 7.
9. New R Song. Ind. Singing.
10. Rev. R Songs. Scale P No. 8.
11. New R Song. Ind. Singing.
12. Rev. R Songs. Scale P No. 9.
13. New R Song. Ind. Singing.
14. Rev. R Songs. Scale P. No. 10.
15. New R Song. Ind. Singing.
16. Rev. R Songs. Scale P No. 11.
17. } Systematic review of Scale.
18. } P and Songs.

2 B

1. Rev. R Songs of 2 A.
2. New R Song. Rev. Scale P of 2 A.
3. Rev. R Songs. Scale P No. 1.
4. New R Song. Ind. Singing.

WEEK

5. Rev. R Songs. Scale P No. 2.
6. New R Song. Ind. Singing.
7. Rev. R Songs. Scale P No. 3.
8. New R Song. Ind. Singing.
9. Rev. R Songs. Scale P No. 4.
10. New R Song. Ind. Singing.
11. Rev. R Songs. Scale P No. 5.
12. New R Song. Ind. Singing.
13. Rev. R Songs. Scale P No. 6.
14. New R Song. Ind. Singing.
15. Rev. R Songs. Scale P No. 7.
16. New R Song. Ind. Singing.
17. } Systematic review of Song.
18. } and Scale P.

3 A

1. Rev. R Songs of 2 B.
2. New R. Song. Rev. Scale P 2 B.
3. Rev. R Songs. Scale P No. 1.
4. Rev. R Songs. Reading (Books).
5. New R Song. Ind. Singing (Review).
6. Rev. R Songs. Scale P No. 2.
7. Rev. R Songs. Reading (Books).
8. New R Song. Ind. Singing (Review).
9. Rev. R Songs. Scale P No. 3.
10. Rev. R Songs. Reading (Books).
11. New R Song. Ind. Singing (Review).
12. Rev. R Songs. Scale P No. 4.
13. Rev. R Songs. Reading (Books).
14. New R Song. Ind. Singing (Review).
15. Rev. R Songs. Scale P No. 5.
16. Rev. R Songs. Reading (Books).
17. } Complete Rev. of Songs, P and Reading.
18. }

NOTE: The plan for 3 A is typical of 3 B, 4 A and 4 B.

5 A[1]

Week

1. Rev. R Songs 4 B.
2. Assembly Song. Rev. P 4 B.
3. Rev. Songs. Scale P No. 1.
4. Rev. Songs. Reading (Books).
5. Assembly Song. Ind. Singing (Review).
6. Rev. Songs. Scale P No. 2.
7. Rev. Songs. Reading (Books).
8. Assembly Song. Ind. Singing (Review).
9. Rev. Songs. Scale P No. 3.
10. Rev. Songs. Reading (Books).
11. Assembly Song. Ind. Singing (Review).
12. Rev. Songs. Scale P No. 4
13. Rev. Songs. Reading (Books).
14. Assembly Song. Ind. Singing (Review).
15. Rev. Songs. Scale P No. 5.
16. Rev. Songs. Reading (Books).
17. } Complete Review.
18. }

Note: The plan for 5 A is typical of 5 B, 6 A and 6 B.

7th and 8th Year

1. Rev. Songs of 6 B. Voices Classified.
2. Memorize Parts of Star Spangled Banner. Rev. Scale P 6 B.
3. Memorize Parts of Amer. Scale P No. 1.
4. Part Song.
5. Assembly Song.
6. Part Song. Scale P No. 2.
7. Part Song.
8. Assembly Song.
9. Part Song. Scale P No. 3.
10. Part Song.

[1] All songs read from books. All reviews test of book work or memory test of book work.

WEEK

11. Assembly Song.
12. Part Song. Scale P No. 4.
13. Part Song.
14. Assembly Song.
15. Part Song. Scale P No. 5.
16. Part Song.
17. } Complete Review.
18. }

We may stand on a mountain plain as we pursue a journey and look across an intervening valley to our destination, — a city nestling in the side of a mountain. To arrive at our destination, we must descend from our plain of vision and courageously begin to travel the valley. We may find obstacles. There may be travelers who will turn us from the path we started to follow, but with our eyes on the mountain we find our way again, wiser travelers, and eventually reach the city.

LESSON ORDER

CLASS STANDING

1. Tone { Preliminary Scale / Vocal Drill
2. Familiar Song
   (Class Seated)
3. New Work { Rote Song / Construction { Scale P { New / Rev. / Reading { Chart / Books

Points to be observed in securing quality of work.

1. Tone { Placing / Legato / Enunciation / Volume

2. Song
   - Beautiful tone
   - Correct reading
   - Good interpretation
   - Proper conducting

3. Construction

1. Scale P.
   - Beautiful tone
   - Correct reading
   - Correct order in presentation [1]

2. Reading
   - Beautiful tone
   - Accuracy
   - Logical correction
   - Good interpretation

[1] Steps in Presentation.

These steps show the natural order in the development of the singing language.

1. Hearing
2. Singing
3. Writing
4. Reading

CHAPTER V

METHOD

Method in its generally accepted definition is regarded as way or mode of procedure.

Method is required in the class room or work shop of our system, irrespective of the subject presented. It is the application of the key whereby is unlocked the ideas contained in the plan, which is operated by the co-operation of teacher and student.

The key is primarily the principles governing the subject. They are exemplified by the language, represented by symbols and set forth in order by the plan.

We, as teachers who hold the key, must be thoroughly familiar with principles, language and plan, in order that step by step we may lead the child intelligently, until the complete idea has evolved to him and he also understands the principles and has in his hand the key.

Then will we find that resting upon the intelligent, constructive basis of the principles governing the language, the teacher and student are a law unto themselves and are free to express their individuality.

The method for the individual subject of music reading, to start intelligently, must evolve from its central point, which, according to the first principle stated, is the love of beautiful tone. This appeals to the sense of beauty through hearing.

We cannot, however, utter tone musically without involving the activity of measure, value expressed by rhythm, distance expressed by intervals, continuity of melody, interpretation of melody and balance. Thus we see that the whole is composed of parts which evolve from a center and cannot be separated from that center.

We do not doubt for a moment the ability of any child to perceive the beauty and fragrance of a flower. Just so will he appreciate the beauty of tone. It is a beauty which makes any words glorious, and, contrariwise, no words will be glorious without the beauty of tone.

This cannot be over emphasized. The teacher must love a beautiful tone. She is capable of expressing it. The child is capable of expressing it. It is not the gift of an artist. Rather the artist has cultivated the gift which all may cultivate in some degree.

We have not yet reached the place in our singing work where we can be sure of the absolute pitch or the fundamental of our tone. Until we are able to produce positive pitch, a first class pitch instrument should be in the hands of each teacher. Since an international pitch is recognized and all musical instruments are made to conform to this, we should eventually, with careful training, be able to produce absolute pitch.

Just as pitch is fundamental to tone, so back of tone production is the intelligent idea of hearing. We are not, however, merely uttering pitch. The strings of a violin stretched from one peg to another would give forth some sort of sound, but it would not be the tone which is formed by the well constructed box or resonator.

The head and face of the human anatomy bear the same relation to our tone as the resonator of the violin to its tone. Their resonators, as was stated in the chapter on symbolism, are the symbol of form.

The artist, having these resonators at command, is able to sing her lowest tone as though it were the highest. That is, it has the reinforcement of all the resonators.

The children are not expected to do this at first. Before their eight years' work is covered, they are capable of using a wide range of tone, and because of this must have opened to them the correct idea of placing, or the correct use of resonators.

Range comes with vocal growth. Little children sing at first in the happy medium. The range is indicated throughout our language work and should be adhered to closely.

The resonators used by little children are those over the eyes. Through illustration and observation they will soon get the sense of the use of these. These being opened, we have the use of all resonators below this point.

So we find we must hear tone and place it in the resonator which forms it. This idea of placing is best begun by little points of tone. Their clearness is like the water drops in the sunlight. These points are drawn into a tiny stream of tone. Enunciation plays upon this tone continuity, and finally the scale stream is broadened into a tone volume, or river of song.

This is the idea exemplified by the first four vocal drills, and it is repeated with increasing difficulty in the two following parts of the series.

When this idea of tone is mastered, we will find that the parts of the whole will evolve harmoniously around their center. We will ride on the measure pulse; express with grace the rhythmic variation; maintain the continuity of melody; enunciate words without interference, and keep the balance of the singing phrase.

We must realize that our measure pulses the tone right where we placed it. That from this point we make our crescendo and diminuendo, and upon this tone center we arrange our rhythmic figures. It is also the channel of the stream of melody; we paint the vowel colors upon it; we mould our words around it; it is the point upon which we balance our phrase.

As long as this intelligent conception travels ahead of our vocal utterance, there will be no interference in expression. Any attempt to manipulate the breath or organs of speech will upset our singing poise.

The breath is under the singing boat. It could not very well be otherwise, since all our vocal resonance is above this point. The phrase pauses are sufficient to allow us to keep up the breathing process. It is a process which goes on all the time. Its action, which may be observed in singing, is an effect, not a cause of singing work. The air we use in singing is in the tone resonators.

Should it be necessary to correct rigidity in the class attitude, a deep inhalation is helpful.

In presenting the idea of inhalation either to children or to adults, it is well to have them place the back of the hand lightly below the shoulder blades. The breath should be directed toward that point. It should be taken gently at first, until assured there is relaxation, when the full capacity may be more quickly reached. This may be followed by slow or quick exhalation. The quick exhalation is really the one practiced in that natural expiration called the sigh. The slow exhalation is practiced with pleasure when we realize that all we are doing is gradually releasing the muscular contraction. The breath will then flow out smoothly and we will feel a sense of mastery.

It will be observed that this exercise will secure the chest expansion desired, and it also secures a relaxation of the spine. A breath which pushes against the spine cultivates rigidity and defeats the object so much desired, i.e., freedom and poise.

Aside from being a good corrective this exercise may be found restful. When executed properly, there is no sense of being bound in any way whatsoever. It really gives us a feeling of what the intake of breath has often been called — inspiration.

The tone resonators may be found through the use of mm or the humming tone. When placing is secured, the hum should be merged into a clear flute like tone. This sense of place must be retained as we run down and up the scale. There is not a different resonator for every pitch. The pitches are like a stream in its progress. The resonators are the channel.

The stream is really a prolongation from the point of placement. We may illustrate this by continuing throughout the phrase the hum which placed our tone. Our words may then be put on the tone stream as beads are put on a string. This reminds us of the song known as "The Rosary," which may present to us the picture of this beautiful tone conception.

A good test of this continuity of tone is our ability to "close in," so to speak, on our words, and find we have a steady core of tone. An excellent illustration of this principle is found in

Alice Bentley's song: "Who Has Seen the Wind." It is a splendid song to place at the beginning of our tone work with children. They will soon understand this continuity of tone, and by continually applying our test, we keep with us continually our sense of beauty, without which no true singing work is done.

The organs of speech seem to shape speech but they are only the brushes in the hand of the painter. The vowel colors are perceived before the organs respond. Just so, the whole phrase, and tones in the phrase, are heard and the sense of placing perceived before being expressed vocally.

This is a positive rule in singing, that we do not feel our way in expressing, but travel intelligently ahead of our expression.

The words of the phrase are really a group of individual word units. Children will enunciate words most beautifully if their attention is directed to the word as a whole — that is, a word is not conceived as having a beginning, a sustained vowel, and a consonant ending, but is truly regarded as a unit in the phrase expression. This conception of the individual word units also enables us to secure the legato so much desired in the interpretation of the singing phrase.

The volume of the tone stream is increased by enlarging our tonal conception. Not only is the conception as a whole thought more broadly but our thought of every part of that conception must expand. The measure pulse is more than a throb. It is the bounding ocean. Rhythm does not simply express grace, but is gracious. The tonal continuity is more than a stream. It is a river. Words seem to have greater circumference. We feel the tone balance from a broader base.

So long as we keep our sense of placement our tone volume will be beautiful in quality. Measure when pulsed at this point will express great elasticity, and the tone stream will flow in that volume of legato which delights all who hear. The power of song when this conception is maintained with balance is an ever increasing crescendo.

With this background in the thought of the teacher, we find that our first work is to gather the queer little sounds the children bring us through the twofold aspect of vocabulary and song until we present some unity of tone.

As a musical expression, each song presents the principles as a whole. The character of the individual song will furnish the teacher's inspiration for its presentation. It is presented most musically when, by alternate singing of teacher and student, the continuity of expression is preserved.

The true spirit of assembly singing is the joy of sharing collectively the songs studied in the individual class rooms. The perfection of this singing will depend upon the accurate work of individual classes. Often songs are presented inaccurately because the teacher has attempted to obtain a reading from the piano, instead of applying her own knowledge of tone distances and tone values. When before a class there is no piano to depend upon inaccuracy creeps in.

The teacher need not be afraid to free herself from the piano and to recognize her ability to read. In doing this she will have taken the first step whereby she will gain power and confidence in the teaching of rote songs.

Teachers sometimes fancy that they can improve a melody and deliberately change the reading of certain tones in the melody. This should never be done. A good song is a true expression and not subject to change. We cultivate honesty, sincerity, perfection, in the thought of the children by observing accuracy in our teaching of songs. There is no place in music for slovenly work.

While the rote songs and assembly songs furnish a library of song, the scale progressions furnish constructive reading work. Each one exemplifies the principles as a whole. This enables us to bring the spirit of song into their presentation.

Good reading depends upon the thoroughness of the construction. Reading is like the inspector of a building, who at stated periods visits and tests the construction. The recognition or reading work following each progression tests the constructive singing and writing of that progression.

It is not within the scope of this work to attempt to do the teacher's work. In fact we cannot do the teacher's work, and any effort in that direction would be contrary to the true spirit of teaching, which recognizes as its basis the principles governing the subject and the right of the teacher to intelligently express these according to her individuality, as the need of the child appeals to her.

The discerning and meeting of this daily need of the children to know more of the principles and the order of their expression, sets forth in the true sense the model lesson.

We may, however, aid the teacher in following the correct order of expression if we present some of the most common mistakes and their correction.

The love of beautiful tone is the center of all singing work. To allow children to sing any sort of tone while learning a progression, a reading or a song is reversing at the very start the true spirit of music. The first thing to secure and to hold as first throughout every lesson is correct tone, which is always a beautiful tone, and one that all love to express.

Pitch, as the fundamental of tone, has its letter symbol, which gives us the key name. These names are not the names of lines and spaces, although represented on lines and spaces. The study of pitch names aside from keys has no place in fundamental singing work. The staff symbolism for this basis is the key signature which indicates the position of "Do" on the staff. When voices are classified we are ready to present the real significance of the clef signatures. The great staff will then be seen to symbolize the ascending and descending pitches which are the fundamental of the soprano, contralto, tenor and bass voice qualities.

Through the failure in the past, at least in the majority of instances, to teach key signatures many are inclined to consider the question as hopeless. This position is absurd. The knowledge of our key signatures is as necessary for our start in writing and reading music as the pitch is to the singing of correct tone.

These key signatures might be compared to the system of light signals on our subway and railway trains, each signal or

light indicating a certain train. This is practically memory work and we, as teachers, know that if memory work is accomplished, it must be begun early and continued with practical intent.

Our first opportunity occurs with the chart work of the first and second years, where the key name may be placed above the progression.

From this time on perception cards containing key signatures, key names and position of "Do" may be used for recitation, until the student reaches the point where the signature alone will recall the key name and the position of "Do."

When children reach the fifth year and begin reading all their songs, they should not be retarded by this much mooted key question. We have ten or twelve keys in common use. Children know more than that number of combinations in arithmetic before they have advanced very far in their school experience. The thoroughness of this key work greatly facilitates written expression as well as reading, and when it is necessary to consider the question of where to begin in either reading or writing the necessity of this drill work will be seen.

Measure is the life of music. To hold that measure is mechanical and contrary to true expression causes the lesson to fall into a lifeless effort and brings about the very effect we are seeking to avoid. It is the lack of measure that makes expression lifeless and the recognition of measure as a throbbing, pulsing, bounding activity which arouses a class instantly and gives the spirit of vitality to everything musical.

Measure moves either in twos or threes or some division of twos or threes. Measure is not teaching a signature at the beginning of the staff, it is teaching children to recognize this pulse grouping of twos or threes, or the division of twos or threes.

The regular recurring accent marks the beginning of groups. Teaching accent is not teaching children to emphasize the first part of every measure as though the first pulse were some separate tone. It is teaching the recurrence of an impetus which carries us along. It is the impetus given the first of each group which carries the whole group. It is like the pull of the oars

which propels the boat a certain distance. It must be regular for smooth sailing.

The Indians recognized this impetus, in a way, through their work songs, which mean much more than appears.

The down of the conductor's beat marks this imeptus or accent, and the definition of measure through the conductor's movement of down-up, or down-right-up, is a picture children can appreciate. It is more perfect in training children than any tap or finger beat. Like the large movement in writing it gives greater freedom, and by being unconfined, it also expresses greater elasticity. For this reason it is better when children must test the measure to have them use the conductor's beat. It also gives them a more intelligent understanding of the conductor's language. After careful training in this manner, measure will soon be detected by the mere mental counting of two or three. The opportunity to test ability in thinking the count will really begin in the third year when we start our reading from books.

To require this recognition of measure at a stated time only in the student's progress would be a misapprehension of the place of measure. Its recognition is necessary at the beginning of the first year and continues through the eighth year.

To talk about measure to first year children is not necessary. It is enough for them to know that the song or progression moves either in twos or threes. When the term measure has been used in arithmetic it may be applied to music and the pulse of two or three may be seen to measure every song or progression. This will probably occur about the beginning of the second year. The measure space and the division bars may then be seen as a visible symbol of the sense of measure already clear to the student.

The teaching of rhythm is not teaching notes. It is primarily the observation and recognition of tone lengths or tone values. These lengths are measured by the measure pulse or they may be divided to fill the measure pulse.

The musical sense of children should not be killed by the letter of rhythm. It is enough at first to represent rhythm by mental pictures or rhythmic action.

As the scale steps in the first progression are repeated in twos and threes, it may be the falling of leaves or the patter of rain. The stepwise progression in twos describes perfectly the motion of the little child as it ascends or descends the stairs, bringing one foot to the same step as the other. The stepwise threes may compel us, in fancy, to dance to the "hurdy gurdy," so common on the city streets.

While we are teaching vowel qualities, as we express neutral syllables, and the order and names of the steps in the scale progression, as we sing syllable names, the children are enjoying a song picture in tone.

The thirds in twos and threes do not need to be sung in syllable names to teach the interval but are first enjoyed through rhythmic action. The movement in twos describes perfectly the pulling of the bell rope to ring the tower bell, being careful in the descending movement to hold the rope steady, letting it go up with the tone. (The words "Ding dong" may be sung in imitation of the bell.)

The group of thirds in threes is well described by playing the piano, moving up and down the keyboard, sometimes playing the same tone twice, as in the cadence. (Any neutral syllable may be used in the singing.)

These illustrations are not iron clad. They merely illustrate the spirit of the work which clothes the letter, and are sufficient to arouse the interest and to test the ingenuity of any primary teacher. Rhythm values do not need to be named quarter notes, half notes and dotted half notes, before their representation is recognized as one, two, three. When the first writing is done by the teacher note characters are associated with tone values. It is enough for the children to know that these are notes, which we write for singing tones, just as certain other signs are words which represent oral speech.

This association is begun in the last half of the first year. By the time the last half of the second year is reached it will be so perfectly made that when the written values of one, two and three are selected by the children, the teacher may give them their individual note names of quarter, half and dotted

half notes, respectively. We have then reached the place where the measure signature may be discovered as the verification of the pulse grouping of two or three, and the indication of the note expressing the unit, or one pulse. It must be remembered that if there were no measure signature, children could read, if values were correctly taught.

The order of this presentation is not changed as children progress. Rhythm does not correctly appeal to the eye first but to the ear.

Take for example the representation of two eighth notes on the beat. The children must discover two equal tones on the pulse and the necessity for two notes to represent those lengths, before the teacher shows the note character and gives its name.

This order is not any more difficult to preserve when rhythms in six eight, nine eight, or twelve eight measure are heard. The eighth note is not presented first as a unit of value, but the progression is heard as a whole and the large grouping determined. Suppose it were in twos. One group is observed vocally to determine the number of short tones in each group. When we discover two groups with three short tones in each, then the eighth may be shown as the note character for one pulse and the six as the number of short pulses. We then may recognize the last half of the statement for measure: that it sometimes moves in divisions of twos and threes. In any instance to present rhythm through the eye rather than through the ear is to reverse the musical order absolutely.

This presentation of rhythm through the scale progressions furnishes a background for correction of rhythmic difficulties in the reading work. Every teacher understands that rhythmic figures may be applied to various interval groups by proceeding from the familiar progression to the new, keeping the same sense of arrangement on the measure pulse.

The voice of the teacher must be frequently used in illustration just as it is in the pronunciation of words in English. If values are accurately given in all illustrative work it will be as natural for children to sense these as it is for them to recognize words in reading English.

Any attempt to tap, making an audible sound, detracts from the power of the children to think the pulse as they sing. When the feeling of pulse is established by the teacher at the beginning of the reading, it should be left with the children to carry it regularly. When it is lost, the teacher must re-establish it as carefully as she re-establishes the key sense.

To appeal to fingers instead of pulse sense is a non-intelligent correction. When pulse is felt, rhythm will be arranged upon it. The class will then be an intelligent unit. They swing into the measure as they read just as children swing into a step as they dance. To set up a finger beat and keep it going is doing metronome work. There are fifty different metronomes if there are that many children in the class, unless the teacher keeps a metronome beat which they can hear. This is not training the musical sense of children.

After having done the conductor's beat to their scale progressions, their musical sense of measure should be sufficiently developed to enable them to perceive its execution in tone as they read.

An arithmetical analysis of rhythm is no test of knowledge of rhythm. It is nothing more than a lesson in fractions. The ability of children to write the notes for a rhythmic dictation, or their ability to apply a rhythmic figure to different interval groups, is truly a test of rhythmic knowledge.

Perhaps some may wonder how a rhythmic correction may be made when children think the count as they sing. Suppose it were a third year class who failed to give the dotted half note its value. They should be directed to sound a tone, thinking one, then to sound thinking two, and finally to sound thinking three. The children who study the dotted quarter note followed by the eighth note must be directed to count two silently, as they sound their tone, before slipping in the eighth note. This brings rhythm out of the realm of mystery to children and gives training in accurate thinking which is invaluable.

Rhythm is recognized through hearing and its visible symbol connection having been made in the scale progression work,

the children must be held responsible for correct writing and reading of the symbol.

Intervals are tone distances. They are appreciated through the ear. When these distances are represented on the staff and are read, the eye is only dictating to the ear that which it has already heard.

To withhold from children the correct term for these tone distances obscures the idea they express. The tiniest child understands the words, "how far." Interval is the term "how far" applied to music. This is answered by the individual interval names of seconds, thirds, fourths, fifths, sixths, sevenths and octaves. It may appear, when expressed in tone, just as simple to children as the fact that they have walked one, two or three blocks to school.

When the scale progression in its succession is made a particular study in the beginning of the second year, the children can understand perfectly the interval of the second, and in the latter part of the same year the interval of the third. The other individual names are given as their particular study appears.

The interval work in the majority of instances has been a weight in the thought of the teacher. She has drilled much, appealing to the eye, and felt discouraged at the result; and well she might. She has also sung short bits to the children for interpretation and although they, in a measure, responded, the subject has still seemed obscure.

Her load will drop immediately and the star of hope appear, if she looks squarely at the interval question from the standpoint of number. There are seven each of seconds, thirds, fourths, fifths, sixths, sevenths and octaves. These are as definite in their syllable names as words. Do, re is always a second; re-fa is always a third. Considering the complete number of intervals we may sing, there are forty-nine fundamental groups. If she compares this number of intervals with the number of English words she expects the child to know before he leaves the first year of reading work, she will find her task in tone distances a very simple one.

It is true these fundamental intervals are effected by sharps and flats, but we have only five sharps and five flats. These are inserted in the chord spelling work in the fifth year Through the use of that which is already familiar we are better able to locate the new tone. The occurrence of sharps in the ascending movement and flats in the descending progression illustrates the necessity and natural place of both chromatics.

The appeal to the eye in interval work, either through a column of figures, or steps, or staff, has not only reversed the order of correct training but through failure to classify intervals, the children have not been able to group in their reading. In the majority of instances they were compelled to go back to "Do" and count each line and space until they reached the position in question. Many times they did not understand the significance of this counting and perhaps half the class failed.

The recognition of a definite distance in each class of intervals requires a definite symbol of representation. Seconds are written either line-space or space-line; thirds always line-line, or space-space; fourths either line-space, with a space-line omission, or space-line, with a line-space omission (the fourth is also easily measured from the position of the third); fifths are line-line, with a line omission, or space-space, with a space omission; sixths are easily measured from the position of the fifths; the seventh, as the fourth in a group of thirds, which always places it on the fourth line or fourth space from "Do"; the octave is represented on the line or in the space directly above the position of the seventh. This manipulation of lines and spaces in reading intervals is no more difficult when applied to the bass or F clef.

To make this connection and to correct reading work continually from this basis will soon bring more ready and intelligent music reading.

It is readily determined whether the correction is to come through the eye or through the ear. If an ear difficulty — that is, if an interval is seen, but incorrectly sounded — the practice of the interval table is necessary. If the eye has not read the distance correctly, attention must be called to line and space

distance. These tables should be in evidence in the school room in order that we may have a ready reference.

If a child should make a mistake in multiplying, his multiplication table would be used as a corrective. The interval tables in music bear exactly the same relation to the music reading problem as the multiplication tables do to the problems in mathematics. Drill in singing and writing these tables is just as necessary in music as in mathematics.

A splendid test of the perfection of interval training is to call for the singing, let us say of the interval of a third. The student may give any one in the group. This may continue until they have sung the complete number. This is also a good test of reading when reversed; the teacher placing two notes on the staff, let us say, in the position of the fifth, and the children contributing a fifth until they have sung the complete number.

The spelling of intervals is not the whole of the interval work, but is the fundamental work. The sounding in combination is the next step in training the ear. We begin in the fifth year to sound our thirds, and to listen to the effect. This leads to intelligent part singing. The object in taking parts is not to keep out of the way of our neighbor, but to blend with him. It takes both our parts to make a harmonious whole, and through this work of fifth and sixth years students should be able to take either part in the blending. It is really the idea of brotherhood we are illustrating through music. To do my part well, I must not interfere with my neighbor. That is, my reading must be independent, but I must also be able to enjoy the beauty my brother is expressing and rejoice in the complete harmony.

The minor mode or mood does not require the teaching of new intervals. It is selection and grouping of that with which we are familiar. This is done by contrast in the seventh year when the major and minor chord groups are spelled and sounded. The character of the natural, harmonic and melodic minors is also illustrated in the scale progression.

The eighth year continues to recognize these major and minor chord groups by the singing of their simplest harmonic arrange-

ment. The resolution of the chord of the dominant seventh into major and minor keys is also accomplished.

Thus we find that children from the primary through the eighth year have practically built, block by block, fundamental harmony. It is the basis of music. It does not change when applied to an instrument. There is nothing to unlearn, should we specialize later, but only a further application of a fundamental knowledge.

Melody is a combination of tone, measure, rhythm and interval. To break this continuity in the presentation of the scale progressions robs the lesson of the spirit of music, and drops melody into the realm of toil. It is possible, when analysis is done, to sing continually — even when we pause a moment, the progression may be taken up in song and carried along through the entire analysis.

Children have had the spirit of melody so much in evidence that in a lesson so conducted, they have sung answers outside of the progressions. Aside from the pure joy of keeping the melody continuous, this is most excellent training in key feeling.

The teacher will find as she handles the reading question that it is sometimes wise to prompt the class rather than to let them break the continuity of the melody. Oftentimes the phrase beginning may be given. Perhaps it will help greatly if her tone is heard on the accent only. Children are able to understand a musical correction better if given as they work, for it then speaks to their musical sense. It must be understood, however, that this help must be given with judgment. If the teacher makes a practice of singing with the children they will not be independent in their reading.

The principle of balance has too often been overlooked in the natural order of our work with the progressions. The broadest observation to be made in our analysis is that of the number of phrases. In the progressions each phrase group is, in many instances, the repetition of a musical figure. This furnishes a cue to the unraveling of the entire construction. By the comparison of the end of one phrase and the beginning of another, we see the order of progress. By comparing a tone

in the phrase with the one preceding, we keep the idea of direction clear.

We must remember our object is not to enable the child to merely sing the well balanced progression, but to appreciate its balance by obtaining an intelligent knowledge of its construction. The work in analysis often fails because the teacher, after singing the progression through once, demands that it be sung. The children will reach the point of singing it perfectly, but observation must be directed and the teacher continue to sing until the student's rendition is intelligent.

The background for this response is laid in the dictation of the first two years. The first half year is purely imitative work. It must be presented musically. Our musical reading for children must be an expression as truly as our English reading. No teacher of English would think of ignoring the phrase or sentence. She sees it as a natural form for the thought. Just so must she render a musical thought, giving it all the beauty she understands.

The last half of the first year establishes the eye distance, and the recognition of general form, as we connect our previous musical expression with its symbol of representation.

Many teachers wonder how the first connection between the singing language and its written symbol is made.

How does a mother help a child who is learning to walk? She takes his hand occasionally, until he gains confidence, and after he has learned to walk she continues to help him over hard places.

The teacher takes the hand of the children at first in writing by making the connection for them as they sing This may be done rapidly and should be done rhythmically. At the first singing the note heads may be written rapidly, using the flat side of the crayon. Note stems mark the second singing, and measure bars the measure accent, during the third singing.

Incorrect pictures have often been fixed in the thought of the child by incomplete representation. When a musical phrase has been represented it should stand as complete as a statement in English.

The association formed by this complete expression cannot be over estimated. The very fact that the teacher herself knows and feels the imperfection of an incomplete writing prevents the children from gaining an intelligent sense of the expression. The universe about us is a wonderful illustration of this fact. It is the same now as when we were children, but little by little are we learning to understand and interpret the wonder of its harmony and completeness.

The first six progressions of the second year are a review of first year work. They should be sung with a neutral syllable by the teacher. The children's proof of vocal recognition is the singing of scale syllables. The teacher should then place "Do" and require the children to indicate the line or space representing the tone distance. If time permits they should then be asked to write the progression individually. The next step is the presentation of chart work for recognition and finally cards, with the progression phrases for individual drill.

The last five progressions in the first half of the second year work are new work. They should first be dictated with scale syllables phrase by phrase for imitation. When perfectly sung, writing should follow. The dictation of the progression with a neutral syllable should again test vocal interpretation, and be followed by the chart for recognition. The final step in the study of every progression is the card drill to determine individual proficiency.

The steps above indicated are followed in the presentation of new work in the last half of the second year, where a special study of thirds is made. The card work of the first half of the year should be kept in review in order to maintain balanced scale work.

In the card arrangement the phrasing of the text should remain intact, with the exception of the progressions which are actually tables of intervals. In the arrangement of these tables each card should show one measure in order that the definite syllable groups may stand out distinctly. On all the cards the name of the first syllable should be written directly beneath the phrase beginning.

The teacher in conducting this individual drill must establish and re-establish the key feeling. Until the key sense is felt there is no correct response, and the members of the class will not be able to follow mentally the one reciting. When the key sense is strong — and it should be in this recitation — you are really obtaining musical thinking.

At first the children should be required to sing from the cards as they present the regular order of the progression. This gives them an opportunity to become accustomed to individual response by doing with the cards something they could do without the cards. When accustomed to the individual recitation, the cards may be arranged to show the vocabulary forms when we start from any step in the scale. For instance: the card drill today may show all the forms when we start with upper "do." Tomorrow, they may show all the forms beginning with "sol." Eventually they will be able to sing any form, presented in any order.

The following of this dictation, as indicated, is truly constructive work in cultivating the sense of musical balance. The teacher who has followed this faithfully has given an intelligent training which will enable the child to determine a singing phrase; to compare one phrase with another; to recognize the repetition of a musical figure; to maintain the continuity of melody by the comparison of phrase endings and beginnings; to interpret in scale names through the sense of direction, which continually compares a tone with the one preceding.

Thus, when the first two years' scale work is thoroughly done, through the actual dictation of a musical vocabulary, which has also trained the sense of musical balance or, in other words, the song sense, we are now in a position to reverse the process of dictation. We have a right to expect, when the third year is reached, that the child will be able to approach the dictation as one able to interpret in some measure the ideas previously set forth. We should also expect the writing to follow, logically, the correct vocal interpretation. When time permits there should be individual writing of each progression from this time on through the eighth year.

We also have a right to expect when children of the third year begin reading from books that they will be able to study silently and intelligently the musical phrase. The teacher has a right to expect an intelligent reading just as she would in primary English.

The thought uppermost in the reading question should be the fact that children are applying a fundamental knowledge. The construction work has laid the background for this. To conceive the reading as an opportunity to present tone, measure, rhythm, interval, melody, balance and song is to reverse the conception of reading, which is primarily a test of thorough work in the construction which has preceded.

Song clothes melody with words, but words fail to really clothe melody unless they are sung with the spirit of interpretation. The syllable names which clothe these progressions may be eloquent of the spirit of song when sung as the interpretation of an idea.

These ideas of song expression are found in the musical terms used. The special study of these terms is begun in the sixth year and is continued from this time on through the eighth year.

The musical sense of these terms is not obtained through a dictionary study of their meaning, but the first idea should come through the ear as the pupil endeavors to define his musical impression of that which is sung. For example: the first singing of the third progression in the sixth year work will arouse, in the majority of classes, the spirit of fun. When we analyze the peculiarities of its expression, we will discover: the lightness of enunciation; the playful spirit; the rapidity of the movement. We then have a background for the presentation of the musical term. Here again we may prove that in our constructive song work the ideas of song expression are approached not through the eye but through the ear.

When we apply our statement: "Song clothes melody with words," to the reading question, we have a literal interpretation.

When melody is clearly heard children might whistle the tune, hum the tune, or sing any words upon it. To attempt to sing

words before melody is perceived will cultivate careless and inaccurate reading. Ultimately melody will so interpret itself to them that they will sing words readily, but we must take the steps to establish this power.

If there is a steady tone stream back of words, we will have no trouble in enunciation work. Tone flows through the channel of placement. Interference in enunciation is an indication of incorrect production. In this case the teacher's correction is to place tone, in order that words may be enunciated smoothly.

One of the most common corrections in music reading is the correction of tone volume. Little children seem inclined to "shout." This is only an attempt to imitate the volume of the tone of the adult before they have any conception of tone. Volume comes with tonal growth.

The adult must then be careful that in her teaching and illustration of tone she uses quality in small quantity. It is possible for her to use a tiny stream of tone in all purity. The children will send it back in all purity. Wisdom will prompt the broadening of the stream.

Children use well the tone they have, when they are able to maintain the continuity of melody without strain and to enunciate words upon this stream as easily as one would put beads upon a string. As they grow in understanding of tone and continue to use that understanding, it will gradually be expressed in greater volume.

Failure in this constructive work can only come through a reversal of the intelligent order; through an appeal to the eye before the ear has been trained. To present a progression or reading which has no background of ear training and symbol connection is sheer folly. The teacher must travel intelligently ahead of the children step by step if she desires an intelligent response. Children are splendid reflectors, and if the teacher is humble enough to see and to profit, she will recognize in the reflection her mirror of correction. This is where we realize a balance in teaching. The true teacher is continually able to receive as much as she gives.

The teacher will no doubt discover in her operation of the music plan individuals who need special correction. Her clear understanding of the principles is the mirror she must turn on the difficulty. The wrong concept must be changed for the right concept. Until the difficulty is discerned, it cannot be corrected.

By way of illustration: two Italian boys, who produced a gutteral sound, needed the sense of production made clear. They were corrected by using the hum on the m sound, gradually merging it into a vowel quality. Their heads had been so much unused resonance.

Two other boys found difficulty in applying the sense of direction to tone. When they were asked if they had ever been on a seesaw, an avenue was at once opened to present tone as direction. The voice of the teacher illustrated the seesaw in tone and the children imitated.

Some children are not at all attentive to sound, and need to have their hearing in general cultivated, before they will appreciate tone.

These special cases are a question of correction. The teacher should never regard them as hopeless, but rather find her interest in this particular child increased as she studies to discover his difficulty and to make the subject clear to him.

Aside from the teacher's help these little people often are helped by the individual recitation of their neighbors. The constant repetition required in the individual recitation is also splendid ear training for them.

When individual recitation is made the teacher's store of appreciation must be inexhaustible. Courage must be gained step by step, and like the mother, when the tiny tot begins to walk, we must exercise patience.

When we started our journey we had the principles governing our subject. They were exemplified by the singing language and set forth in order by the plan. Following the order of the plan as set forth, we have endeavored through the language to make the principles practical.

We glance up to find our structure before us. We have

reached the city of our vision. As we each take possession of our particular building, we hear sounds of melody. We realize it is the language of this city, and we add to the harmony about us by offering our song of gratitude for our safe journey and the happy realization of our destination.

CHAPTER VI

SYSTEM

Definition. — The definition of system which seems applicable is: "A complex but well ordered whole."

Application. — That which we are constructing is the musical language. When our building is complete, we are able to sing, write and read the language. The principles stated in the first chapter are the foundation of the structure; the language of the second chapter exemplifies the principles. This gives us our singing language. These principles exemplified by the musical language, when represented by symbols, is a written language. When these symbols are given interpretation or their original tongue, we read the language.

Parts. — The parts of the system we call teaching are: the one who teaches; the one who is taught; that which is taught. The first is designated the teacher and is necessarily the one who knows; the second, the scholar, or one desiring to know; the third is the language to be taught. The teacher who knows her subject bases her knowledge upon the principles governing the subject; the scholar who receives knowledge, truly receives in proportion to his understanding of the principles underlying the subject which is presented to him. The language is really spoken by the intelligent co-operation of teacher and scholar.

Law. — Resting upon the intelligent, impersonal basis of the principles governing the language, the teacher and scholar are a law unto themselves and are free to express their individuality.

Order. — The order of this system is defined by the evolution of the language. The order of presentation follows the order of the appearing of the language. The intelligent steps in its evolution determines the method of presentation.

CHAPTER VII

CORRELATION

Definition. — Webster defines correlation as: "To place in mutual or reciprocal relation."

Application. — To apply this sense to music, we must put music where it is in mutual and reciprocal relation with other units in the system of education.

That which is mutual and reciprocal shares with and is shared with equally. The casual observer may look on outward symbols and say: "I see no likeness." Correlation on the basis of outward symbols is absolutely impossible. We must go from the symbol to the idea back of the symbol. We are then sharing ideas which are varied in their expression.

The various symbols in the expression of each unit must be seen as representing an idea. These are related in expression. In fact they cannot be separated. If they could be separated, we would have no unity of expression or we would have no perfect unit.

The ideas back of musical symbols are revealed as:

Love of beauty
Measure
Value
Distance
Continuity
Balance
Interpretation

In every unit which is scientifically stated these fundamental ideas are exemplified in some way.

When this exemplification is seen in every unit, correlation will be perfect. We will then realize that education is reduced to a science, and that correlation is reduced to a law of expression, which recognizes the fact that every unit of the whole is the same in quality as the whole and is as perfect as the whole.

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